

THE ILLUSTRATED LONDON NEWS



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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, AUGUST 18, 1928.

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A TORNADO WITH A LOOP: A UNIQUE PHASE OF A MINNESOTA "TWISTER" BREAKING-UP.

In our issue of July 7 we reproduced, on a double-page, a wonderful photograph of a tornado at its height, near Jasper, Minnesota, writhing across the sky like a gigantic snake. In view of the great interest aroused by our illustration, and of the violent storms recently experienced in the United States, especially Florida, we give in this number some further photographs of the same phenomenon, taken, as was the first, by Miss Lusille Handberg. "The above picture," writes

Mr. Montgomery Meigs, who sent it to us, "shows the tornado on its last legs. By the time this was taken the light was failing, and it is not quite as distinct as the others; but the extraordinary loop is without precedent, as far as I know. The tube broke two minutes after it was taken. The picture shows the 'broom' at the lower end lifted and thinning out." Another photograph and a sketch of this tornado appear on page 287.



By G. K. CHESTERTON.

FOR those who like paradox, or like accusing others of paradox, or even (perhaps) have at some time felt a faint curiosity about what is meant by paradox, I have now and then noted here some contradictions in current fashion. There is the obvious contradiction that feminism often means the refusal to be feminine. There is the paradox that the modern girl considers herself frank and free because she uncovers her elbows, and then proceeds in the most prudish manner to make a coloured mask to cover her face. Even the most venerable Victorian never shuddered as she does at the nudity of the nose. There is the fact that the feminist and the flapper, having been imprisoned by a Radical Government, have been enfranchised by a Tory Government. There are all sorts of superficially comic collisions of this sort; but there is one rather more subtle that always haunts me: the way in which the art which is most quietly achieved is often most noisily advertised. The literary world is kept in a perpetual brawl about the brothers Sitwell and their distinguished sister. But if we ask what the row is all about, we find it is about poems which describe, especially at their best, the quaint quietude of Early Victorian rooms and gardens and the depth of long childish days. So, before that, Jimmy Whistler was always shouting like a showman his claim to paint pictures of exceedingly still life, and pugilistically defending a harmony in black and grey with a discord in black and blue. So, even in the previous Pre-Raphaelite School, we had Ruskin hectoring on behalf of humility in painting, or Morris ready to raise a Communist revolution for the sake of a flat decorative wall-paper. On the whole, I think this incongruous pugnacity in the arts of peace is a good thing; but there is a weakness in it, of which we may well beware.

We are incessantly told to-day that the old are always proved wrong in their condemnation of the young. Nobody seems to notice that the young are always proved wrong in their condemnation of the old. We talk of narrow old ideas; we often forget how narrow are the men with the new ideas. It is a simple trick to tell the story of tradition defied by one truth-seeker after another, and to suggest that each was right in turn. It is commonly forgotten that each was wrong in turn. He was almost always wrong, not only about the yet later novelty which came after him, but also about the antiquity that went before. Art criticism, for instance, has been a very favourite theme for this theory. And art criticism gives a very good example of the hole in it. The new artist may have been right about the new art; but he was very seldom right about the old art. A few generations later, a yet newer school of art will probably be worshipping the work which he despised. The obvious example is to be found in the great artists of the Renaissance, who despised Gothic architecture simply because it was not Renaissance; until, after a century or two, another new school, equally narrow, despised the Renaissance architecture merely because it was not Gothic architecture. The process is still going on; and I read a very able piece of art criticism the other day in which the critic despised both Renaissance and Gothic art, very largely because it was not the older Byzantine art. In other words, the only art he respected was the only art which all the other critics had despised. I do not object to this; I think it is all to the good that men should rediscover the rather dark and

abstract grandeur of those rigid religious designs of the first Christian centuries.

I am always delighted when people discover that the Dark Ages were not so dark as they were painted. But in this case the light is thrown on very archaic epochs, which even the admirers of the Middle Ages have been content to call the Dark Ages. It is all to the good that the basilica should have its turn after the abbey, and the round Roman arch rise again in majesty after it has been apparently split asunder by the spear of the Gothic. It is all to the good that somebody should realise something of Rome in the Romanesque which

irrationally irritated with things that the world has not neglected. He becomes an idolater about this image and an iconoclast about every other. William Morris was an artist and an art critic; but he could see nothing at all in classical and Renaissance art. If anybody liked a building with a dome, he compared it to falling in love with a woman with a bald head. The admiration for hairless femininity does not seem quite so far-fetched in our day as in his, for in these things, too, artistic fashions change. But there are some respects in which even modern artistic fashions improve. And if the colours and patterns of dresses to-day are, at the worst, more decorative in idea than the worst of the stuffy mid-Victorian upholstery, the improvement can still be very largely traced back to William Morris. He was a real reformer, with an eye for certain essentials of decoration which are still recognised. But it seems as if having an eye for something always meant shutting the other eye to something else.

I think it would be well if this truth were remembered by those who are now talking about yet newer ideas in the arts. The chances are a hundred to one that the artist is quite wrong about the art against which he is revolting, even when he is quite right to revolt. When he writes or paints in his own way, he may be enlarging the realm of art. When he gives his reasons for doing so, he almost invariably narrows it. For his reasons are almost always reasons for not doing it in some other way, and would merely deprive himself and others of all appreciation of that other way. He cannot explain his way of doing it; he can only do it. But he can explain why he does not do something else; and it would be much better if he refrained from doing that. He may be advancing liberty in his work; he is almost always imposing limitations in his essays on art or his writing about writing. And as he generally produces about ten essays to one piece of work, it is liberty that is lost.

For that matter, it would be easy to explain the point in the more popular questions of politics and history. We can say of many of the reformers that they did reform. We can say of many of the revolutionists that they were right to revolutionise. Exactly what we cannot say of them is that they were always right in their understanding of the thing revolutionised or reformed. There is very good ground for saying that the French Monarchy had become so intolerable a tangle of etiquette and a fossil feudalism that men like Danton and Napoleon were right to sweep away and simplify. Exactly what nobody would think of saying of Danton or Napoleon is that they really *understood* the French Monarchy, in the sense of all that it had been; that they realised as an imaginative historian should realise what was

meant by the judgment of St. Louis or the mission of Joan of Arc. It needed historians after the Revolution to go so far back into conditions before the Revolution. It may well be that the Liberals of the Reform period were justified in various rational readjustments that diminished the privilege of the Squires. But if anybody says that Cobden and Bright knew what there was to be said for the Squires, I say that they did not. But in this political field the examples are more hackneyed and made commonplace by controversy. It is more interesting to note that the innovator even in the world of imagination is not infinitely free, but worships the image he has made.



DEPUTY PRIME MINISTER DURING MR. BALDWIN'S HOLIDAY: LORD HAILSHAM, THE LORD CHANCELLOR, WITH HIS SONS AND STEPSON, AT HIS SUSSEX HOME, WHERE HE WILL TRANSACT OFFICIAL BUSINESS.

Lord Hailsham, the Lord Chancellor, took over his duties as Deputy Prime Minister on August 11, when Mr. Baldwin and his wife left for five or six weeks' holiday at Aix-les-Bains. Unless any unforeseen crisis occurs, the Deputy Premier intends to remain at his country home, Carter's Corner Place, Hailsham, Sussex, where he will receive daily reports and Foreign Office telegrams, and be in telephonic communication with Downing Street. Lord Hailsham, formerly known as Sir Douglas Hogg, married, in 1905, Elizabeth, daughter of the late Judge James Trimble Brown, of Nashville, Tennessee, U.S.A., and widow of the Hon. Archibald John Marjoribanks. She died in 1925. In our photograph Lord Hailsham's two sons are seen seated with him—the elder one, the Hon. Quintin McGarel Hogg (born in 1907) beside him on the left, and the Hon. William Neil McGarel Hogg (born in 1910) in front. Standing at the back is his stepson, Mr. Edward Marjoribanks, who was born in 1900.

was not recovered by the Renaissance. But when this special enthusiasm leads a man to shutting his eyes, or putting out his tongue, at Lincoln Cathedral or Leonardo da Vinci's pictures, I think we may be allowed to say that it has made him narrow, if not that it has made him blind.

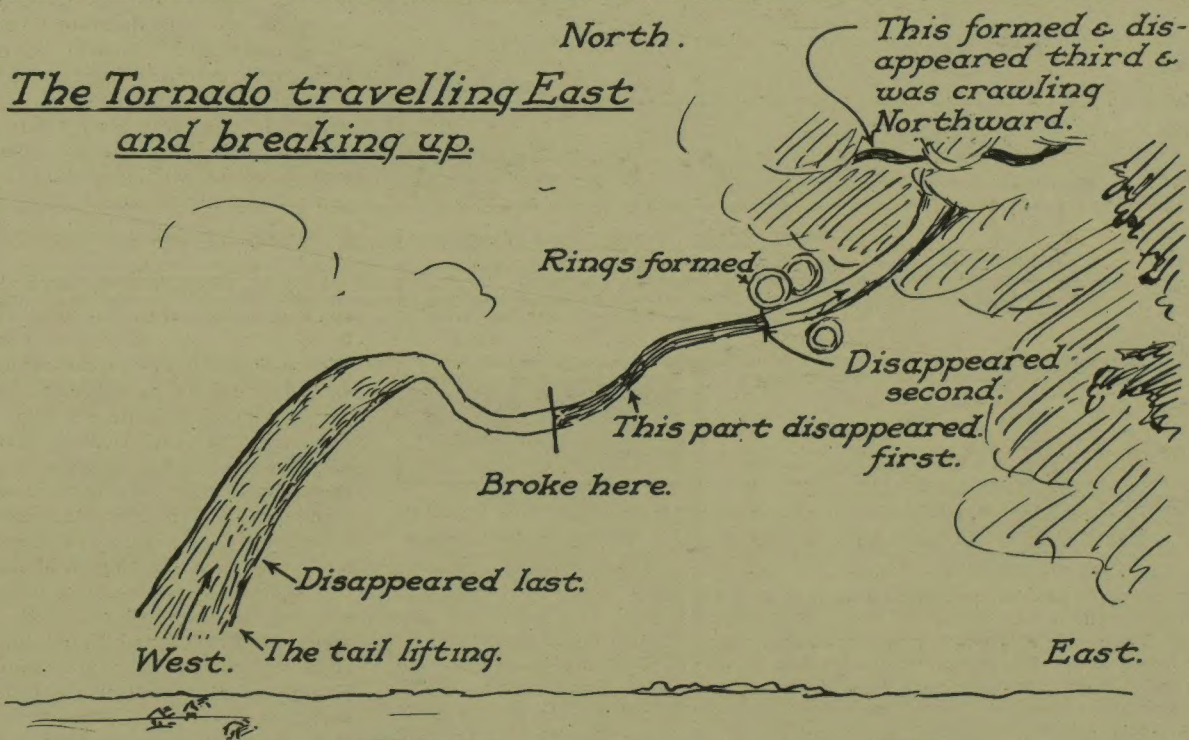
This narrowness in the man who has a new thing to say has been far too little considered in criticism. We cannot call it a crushing criticism, for the fault has belonged to nearly all the greatest critics. There seems to be something in the very nature of digging up a neglected masterpiece that renders a man

"THE TWISTER" AGAIN: A LOOPED TORNADO THAT FADED IN RINGS.



LIKE A VACUUM-CLEANER IN THE SKY: A TORNADO NEAR JASPER, MINNESOTA, GAINING FORCE, AND STRETCHING ACROSS THE HEAVENS IN A GIGANTIC TUBE, BROADENED INTO A "BROOM" 300 FT. IN DIAMETER AT THE EARTHWARD END—A WONDERFUL PHOTOGRAPH OF A PHENOMENON TYPICAL OF AMERICAN STORMS.

The Tornado travelling East and breaking up.



THE FINAL PHASE OF THE JASPER TORNADO SEEN IN THE ABOVE PHOTOGRAPH AND ON OUR FRONT PAGE: A SKETCH SHOWING THE ORDER IN WHICH VARIOUS SECTIONS BROKE UP AND THE FORMATION OF RINGS.

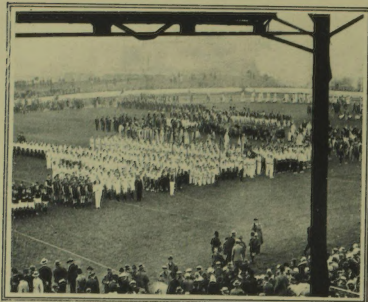


ANOTHER TORNADO, OF THE VERTICAL "WATERSPOUT" TYPE: A RECENT STORM THAT DAMAGED DODGE CITY, KANSAS.

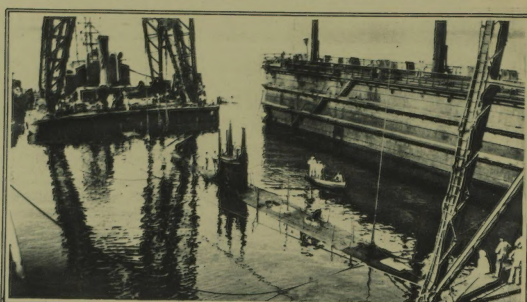
As noted on our front page, the double-page illustration given in our issue of July 7, and described as "the finest photograph of a tornado ever taken," has created so much interest that we decided to return to the subject, which is also topical through the recent occurrence of great storms in America. The photograph at the top of this page shows the tornado (near Jasper, Minnesota) gaining force; that of July 7 showed it at its height; and that on the front page of the present number shows it "on its last legs." All three of these remarkable photographs were the work of Miss Lusille Handberg, and the above sketch was drawn, from her description, by Mr. Montgomery Meigs. In a note on the various phases

of the phenomenon, he describes the loop in the tube of the tornado (shown in the front-page photograph) as "without precedent so far as I know." Continuing, he writes of the final phase, when the tornado broke up: "The loop was immensely extended, and the upper half drew up into the clouds, leaving behind several perfect rings, like those thrown up by a locomotive, which floated off. When all this had happened, a black thing like a snake appeared out of the cloud for a moment, wiggled, and disappeared." The lower photograph on the right of this page shows another tornado which occurred recently at Dodge City, Kansas, and did much damage there.

FROM THE WORLD'S SCRAP-BOOK: PICTORIAL RECORDS OF INTERESTING TOPICAL EVENTS FAR AND NEAR.



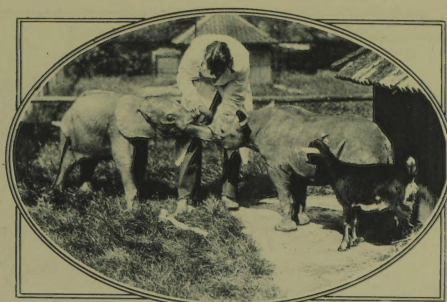
THE TAILTEANN FESTIVAL IN DUBLIN: A PARADE OF ATHLETES AND PAGEANT PERFORMERS IN CROKE PARK ON THE OPENING DAY.
The Tailteann Games opened at Croke Park, Dublin, on August 11. The competitors marched off in a procession, which ended in a tableau of Queen Tailte, the fabled founder of the festival, attended by chieftains and pages. The Games will continue until August 26, and include sporting contests and dramatic competitions.



THE ITALIAN SUBMARINE DISASTER: THE "F14" BROUGHT INTO DOCK ATTACHED TO A 240-TON PONTOON.
The Italian submarine "F14" was accidentally rammed and sunk by the destroyer "Mincio" off the Bristol Islands, on August 6. When, after strenuous efforts, she was brought to the surface, all the crew, numbering twenty-seven, were found to have died, either from drowning or gas poisoning. The submarine was towed into Pola and docked, and the bodies removed. The funeral took place there on August 10. Flags were flown at half-mast throughout Italy.



THE WELSH NATIONAL Eisteddfod: A PICTURESQUE PROCESSION OF BARDS PASSING THROUGH THE STREETS OF TREORCHY.
The Welsh National Eisteddfod was held this year at Treorchy, Glamorgan. On the opening day more than 10,000 people gathered on the mountain side and when the procession of 200 bards arrived part of the crowd rushed the police barriers. On different days during the week Mr. Baldwin, Mr. Lloyd George, and Mr. J. H. Thomas presided. On the concluding day, August 11, there was a record attendance of 22,000.



A MIXED "NURSERY" AT THE "ZOO": A BABY ELEPHANT GETS A BOTTLE OF MILK, ENVIED BY A BABY "RHINO" AND A YOUNG GOAT.
The baby rhinoceros recently presented to the "Zoo" by Mr. G. L. Bailey was given a young goat as a companion. The first goat tried jumped out of the enclosure directly it saw the little "rhino," but a younger goat soon made friends. Later, a baby African elephant, presented by Captain W. B. Stanley, was put with them, and, after a time, they all settled down amicably together.



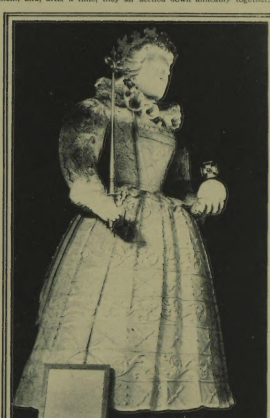
EQUIPPED FOR THE "AIR-RAIDS" ON LONDON: A PILOT IN GAS-MASK WITH OXYGEN CYLINDERS.
During the recent Air Exercises, the defence forces were duly provided with gas-masks and oxygen cylinders of the type that would be used in actual warfare. Our photograph shows a pilot wearing his gas-mask and carrying two cylinders of oxygen.



WHERE GREAT FLOODS WERE EXPECTED TO BE CAUSED BY THE BURSTING OF THE GLACIER.
As noted on our double-page of illustrations in this number, the glacier ice-dam at Yaphan, on the Sloyok river (a tributary of the Indus), in the mountains of Kashmir, gave way on August 12, releasing the waters of a large lake which rushed down the valleys. Disposing the Indus bursts out from the mountains into the plains of India some hundreds of miles below where the dam has burst. That would be



ICE-DAM IN KASHMIR: THE FAMOUS RAILWAY BRIDGE OVER THE INDUS AT ATTOCK.
In the neighbourhood of Attock, in the Punjab. Some eighty or a hundred years ago great damage was done by a flood of this description, but then no warning could be given. On the present occasion elaborate precautions were taken to warn the inhabitants in those districts likely to be affected by the flood. Guns were fired, and a chain of giant bonfires, placed on lofty mountain ridges, was lighted the moment it became known that the dam had given way.



THE STATUE OF QUEEN ELIZABETH IN CUMNOR CHURCH: A PARALLEL TO THAT IN FLEET STREET.
When the Fleet Street statue of Queen Elizabeth was unveiled it was said to be the only contemporary one. Claims have since been made for that in Cumnor Church, near Oxford, as being also contemporary. It was found to be an antique.



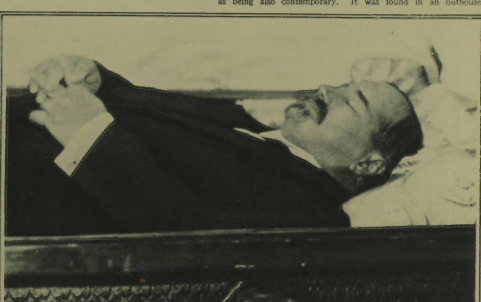
WHAT LONDON MIGHT HAVE HAD DROPPED ON IT IF THE "AIR RAIDS" HAD BEEN REAL: HUGE BOMBS BEING LOADED INTO "ENEMY" AEROPLANES.
This photograph gives some idea of the immense destruction that might be wrought in London by a real air raid of the type demonstrated during the recent Air Exercises. As noted on our double-page of photographs illustrating the subject, the total weight of bombs assumed to have been carried by the "enemy" raiders, on the first day and night alone, was over 23 tons. The big bombs seen above weigh 500 lb.



CHINESE NATIONALIST LEADERS AT PEKING: (L. TO R.) GENERALS YEN HSI-SHAN, FENG YU-HSIANG, CHIANG KAI-SHEK, AND LI TSUNG-JEN.
The Chinese Nationalist leaders shown in the left-hand photograph, described as "the Big Four" of the Nationalist movement, are seen taking part in a ceremony held at the tomb of the late Dr. Sun Yat-sen, founder of the movement, on the Western Hills at Peking. These photographs were, of course, taken some weeks ago, and there have since been developments

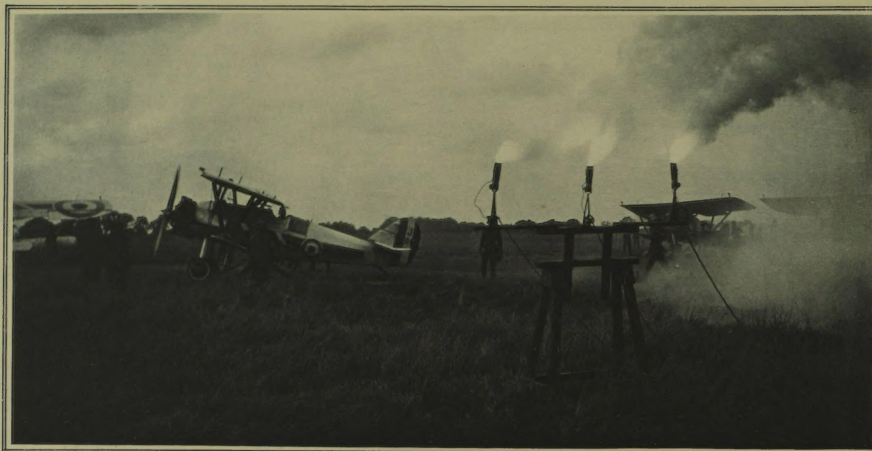


A PROCESSION AT PEKING TO CELEBRATE THE OCCUPATION OF THE CITY BY THE NATIONALISTS: A TYPICAL CROWD WITH BANNERS AND UMBRELLAS.
In China, and some discussions in the Nationalist camp. It was reported on August 10 that the Kuomintang Conference had again broken down, and that some "older statesmen" of the party had quarrelled with Chiang Kai-shek and gone to Shanghai. He went there himself last-entirely, it was said, to see his wife, but mainly to persuade them to return.



TO BE "TITULAR" PRESIDENT OF THE CROAT PEASANT PARTY, IN DEATH AS IN LIFE: THE LATE M. STEPHEN RADITCH LYING IN STATE.
M. Stephen Raditch, leader of the Croat Peasant Party in Yugoslavia, who was wounded in the shooting outrage in the Skopje on June 20, died on August 6, at Zagreb. After lying in state in the "Peasant's Home" (the party headquarters) in that town, he was given what was practically a national funeral there on August 12. His party afterwards decided that he should still be its titular head and guiding spirit.

THE DRAMATIC SIDE OF THE LONDON "AIR RAIDS":



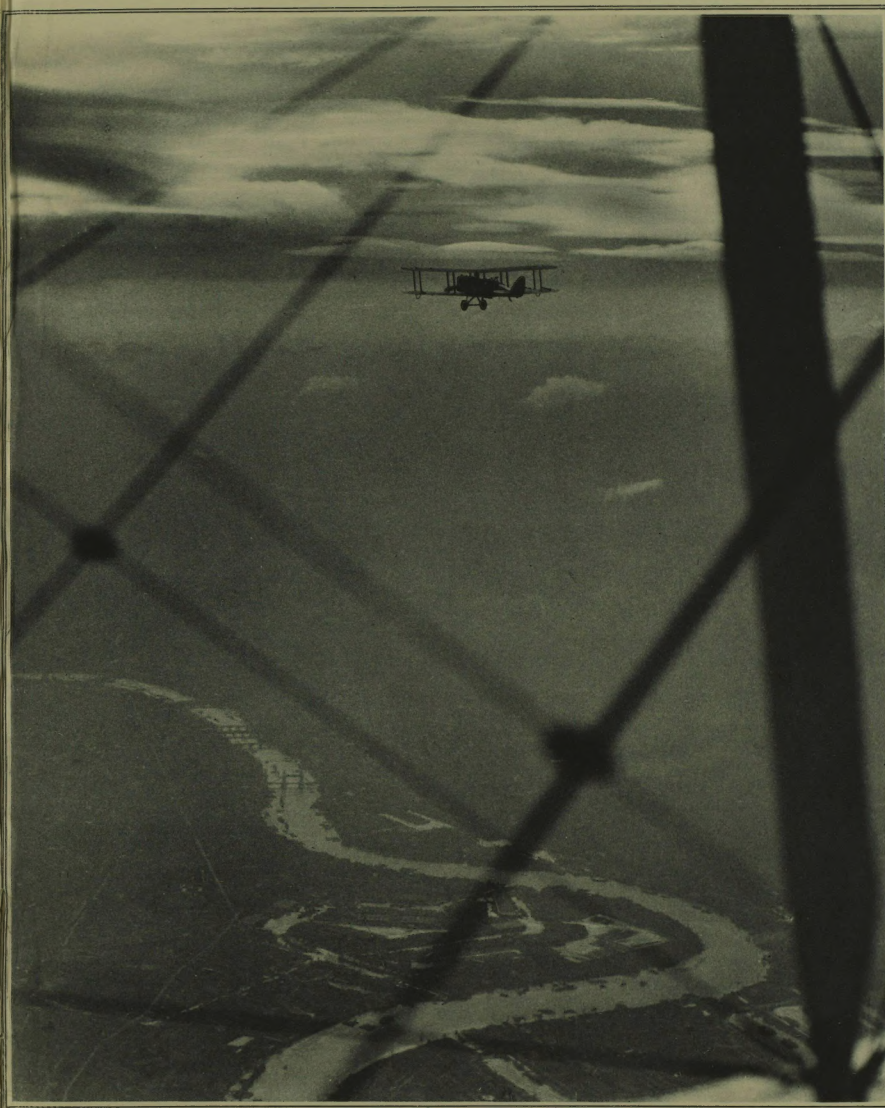
A SIGNAL OF THE "ENEMY'S" APPROACH: FLARES AT KENLEY ANNOUNCE TO THE WAITING PILOTS OF THE DEFENCE FORCE THAT THE MOMENT HAS COME TO GO UP AND ATTACK THE RAIDERS.



TWO OF LONDON'S GALLANT AIR DEFENDERS READY TO TAKE THE AIR AT A MOMENT'S NOTICE TO MEET "ENEMY" BOMBERS: A STRIKING SILHOUETTE IMPRESSION AT KENLEY.

The Air Exercises which began on August 13 provided a wonderfully realistic demonstration of a series of bombing raids on London, and attacks on the raiders by the defence forces. On the opening day the daylight raids would have meant, in actual warfare, the dropping of about 20,000 lb. of bombs within an hour, and in the night attacks there would have fallen some 32,000 lb. of bombs, making in all a total of over 23 tons. An Air Ministry communiqué of the 13th said: "War having been declared as from 6 p.m. to-day, the Eastern Air Force, which consists of Regular auxiliary bombing squadrons, carried out an intensive attack on the London area. . . . No less than 70 bombing aircraft took part in the attack, and 72 fighters were sent up to engage them. Very heavy fighting took place. Out of the ten (daylight) raids carried out by bombers, eight were intercepted by fighters. . . .

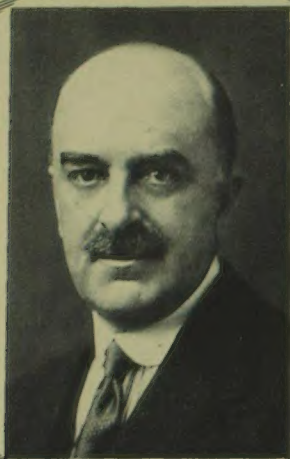
23 TONS OF BOMBS ASSUMED IN ONE DAY ALONE.



DAYLIGHT BOMBERS APPROACH LONDON ALONG THE LINE OF THE THAMES TO ATTACK THE AIR MINISTRY AND OTHER OBJECTIVES: A DRAMATIC AIR VIEW SHOWING THE DOCKS (FOREGROUND) AND THE LINE OF BRIDGES, FROM THE TOWER BRIDGE TO CHARING CROSS.

The anti-aircraft gunners claim, subject to the umpires' ruling, to have shot down eight bombers." The night raids began at 10 p.m. and continued at intervals throughout the night. Searchlights ranged the sky, and there were many duels between bombers and defending fighters. We illustrate some of the most picturesque and dramatic scenes of the operations. In the right-hand photograph, in the foreground, is Limehouse Reach, with Millwall Dock (centre, near side), the Surrey Commercial Docks (far side, within the bend), and the West India Docks (to right of bend). Further up is the Pool, with the London Docks beyond. Then come the bridges—(right to left) the Tower Bridge, London Bridge, Southwark Bridge, Blackfriars Bridge, Waterloo Bridge, and Hungerford Bridge at Charing Cross. The machine from which this photograph was taken engaged in a fight over the Air Ministry itself.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR CECIL RODWELL.

To be Governor of Southern Rhodesia. In August 1925 became Governor of British Guiana. A former Governor of Fiji. Has had very considerable experience of South Africa.



LORD FREDERIC HAMILTON.

(Born, October 13, 1856; died, August 11.) Once in Diplomatic Service. Author of the "Mr. P. J. Davenport" detective stories. Formerly edited the "Pall Mall Magazine."



M. MAURICE DROUHIN.

Died after "crashing" when testing the Couzinet monoplane in which he hoped to cross the Atlantic. Born, 1891. Began to fly in 1916. A famous pilot and test pilot.



THE REV. J. B. SEATON.

New Bishop of Wakefield. Principal of Cuddesdon College; Vicar of All Saints', Cuddesdon; and Hon. Canon of Christ Church, Oxford. Formerly Archdeacon of Johannesburg.



THE REV. H. A. WILSON.

New Bishop of Chelmsford. Rector of St. Mary with St. Matthew and Holy Trinity, Cheltenham; Rural Dean of Cheltenham; and Hon. Canon of Gloucester. Born, 1876.



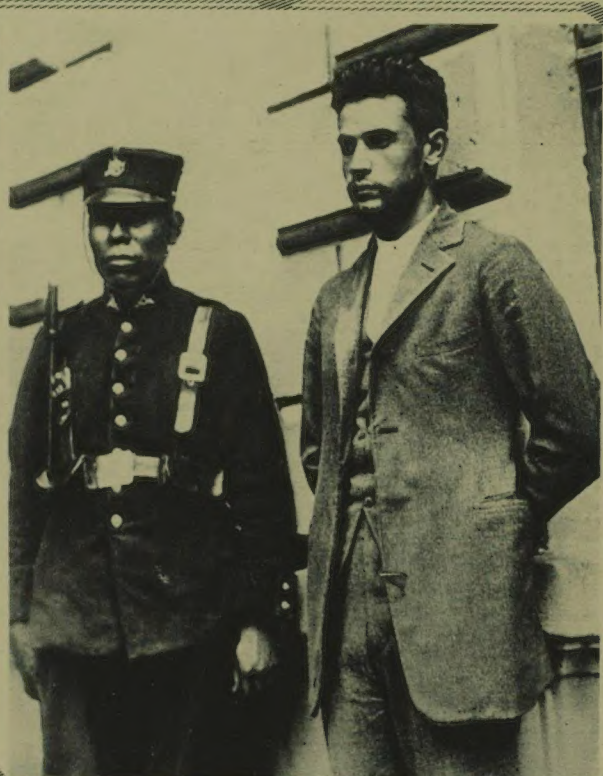
A LAUREL WREATH FOR THE VICTOR: H. R. PEARCE (AUSTRALIA) AFTER WINNING THE FINAL OF THE SINGLE SCULLS AT THE OLYMPIC GAMES.

Pearce beat K. Myers (U.S.A.) by five lengths. His time was 7 min. 11 sec.



FLYING-OFFICER MURDOCH.

Of the South African Air Force. Left England on July 29 on an attempt to fly to Capetown and back in record time. Was arrested on arrival at Pretoria on August 10, and formally accused of overstaying his leave, after he had been complimented by the O.C. of the Air Force! Was permitted to resume his flight.



JOSÉ DE LEON TORAL, WHO CONFESSED TO THE ASSASSINATION OF GENERAL OBREGON, WITH THE GUARD SPECIALLY DETAILED TO WATCH HIM.

Toral is twenty-seven. He said: "I did it alone. My intention was good."



SIR JAMES AGG-GARDNER.

(Born, November 25, 1846. Was found dead in his club bed-room on August 9.) The oldest Member of the House of Commons, which he first entered in 1874. Best known as Chairman of the Kitchen Committee. Sat for Cheltenham.



A 'WHITE HEATHER INCIDENT': AN ATTEMPT TO PRESENT THE DUCHESS OF YORK WITH A, LUCKY SPRIG ALMOST FRUSTRATED BY THE POLICE AT STIRLING.

The Duke and Duchess of York were presented with the Freedom of Stirling on August 10. As they were leaving the Albert Hall, a seller of white heather tried to present the Duchess with a sprig. He was stopped by a policeman; but the Duchess accepted the gift.

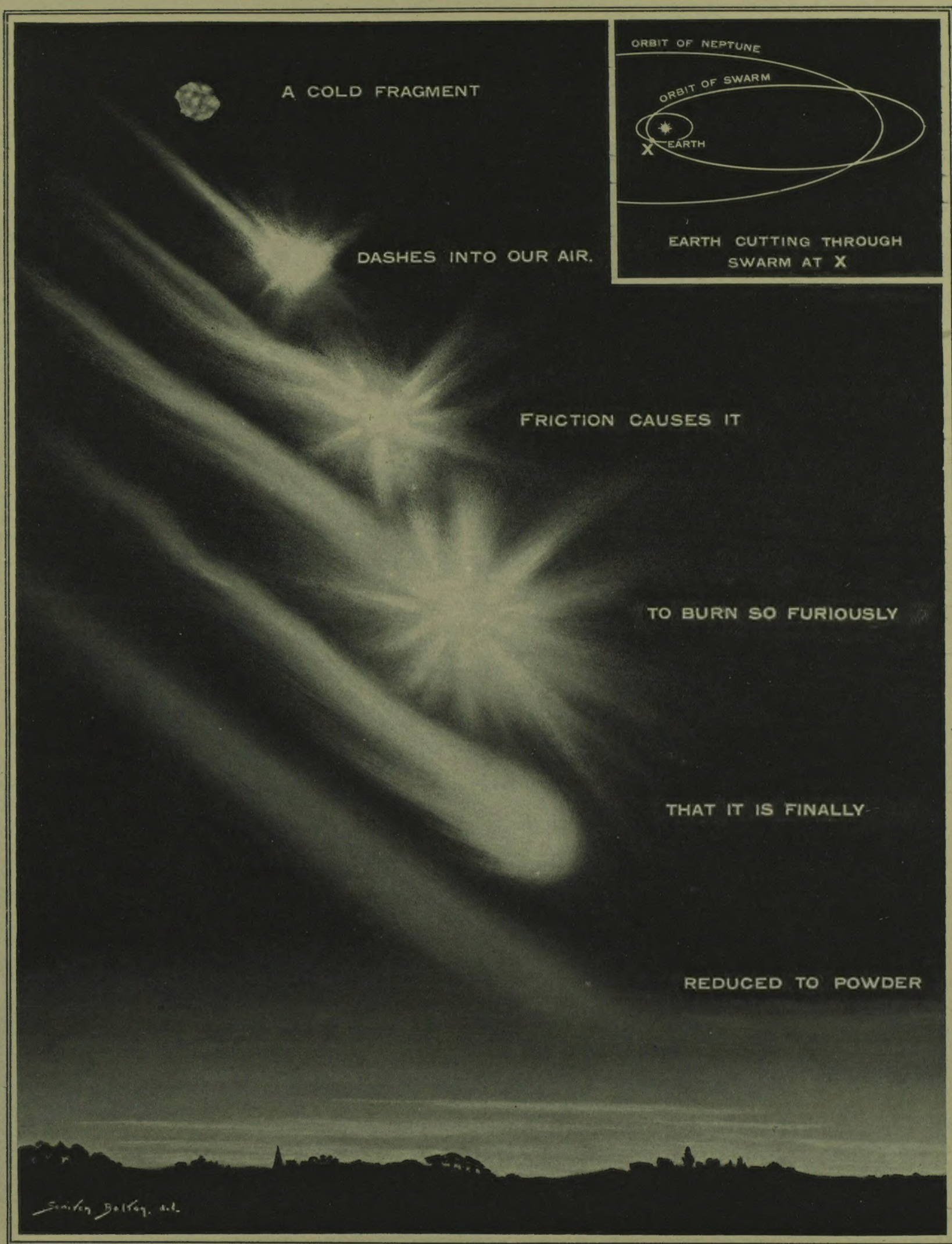


SIR EDWARD ELLINGTON.

Air Vice-Marshal. Appointed to succeed Air-Marshal Sir John Salmond as Air Officer Commanding-in-Chief, Air Defence of Great Britain. The change takes effect next January. Joined the R.F.C., from the Artillery, in 1913.

AN "AIR RAID" FROM SPACE: THE RETURN OF THE AUGUST METEORS.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY SCRIVEN BOLTON, F.R.A.S., F.R.S.A., ETC.

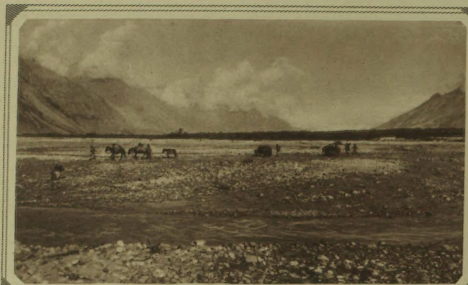


HOW THE ATMOSPHERE FORMS OUR PROTECTION AGAINST CELESTIAL "BOMBS": A FRAGMENT OF THE PERSEIDS, A SWARM OF METEORS, BURNT UP BEFORE REACHING THE EARTH'S SURFACE.

"An interesting spectacle was afforded on Sunday night, August 12," writes Mr. Scriven Bolton, "by the annual return of the famous Perseid meteors, which constitute the biggest known shower of 'shooting stars,' and were so named because they emanated from the constellation Perseus. The recent phenomenon was witnessed under favourable conditions. Several hundred meteors were counted between 10.30 and midnight. Among them were many exceptionally brilliant ones, leaving in their wake long trails and sparks. It is estimated that during its encounter with this swarm the earth collides with myriads of fragments every hour, and fortunate it is for humanity that they are dissipated, as a result of air resistance, before reaching the ground. The

meteors are of the swift type, rushing madly into the air strata at the rate of twenty-five miles a second, and immediately volatilised, as shown in the above drawing. Meteors from other slowly moving swarms, however, occasionally survive this fiery ordeal and drop to earth. The Perseid shower can be traced back to the eighth century. Although each year our globe destroys such a vast number of fragments, yet the shower exhibits no signs of waning, and it might well be said that their number is legion. Assuming that the average size of the fragments is no bigger than a pea or a pebble, the aggregate weight of the swarm may be estimated by billions of tons. Like many other swarms, the Perseids are believed to be the débris of a broken-up comet."

THE GREAT ICE-DAM BURST IN KASHMIR: REGIONS AFFECTED BY 120,000,000 TONS OF FLOOD WATER.



A DISTRICT AFFECTED BY THE BACKWASH OF THE FLOOD, PUSHING BACK THE WATERS OF THE NUBRA: A CARAVAN ON THE YARKAND ROAD THROUGH THE NUBRA VALLEY.



CROSSING A RIVER ON A ZAK: A RAFT AFLOAT, AFTER THE SKINS HAD BEEN INFLATED, BEING PUNTED ALONG WITH A LARGE PARTY ABOARD.



A POINT ON THE SHYOK RIVER (AT ITS JUNCTION WITH THE HISHE) EXPECTED TO BE COMPLETELY FLOODED: THE VILLAGE OF SURMO, A FEW HOUSES AMID FERTILE IRRIGATED LAND.



A SKIN RAFT (OR ZAK) BEING LOADED UP FOR CROSSING A RIVER: A PRIMITIVE CRAFT FORMED BY LASHING TOGETHER TWO RAFTS OF 16 SKINS.



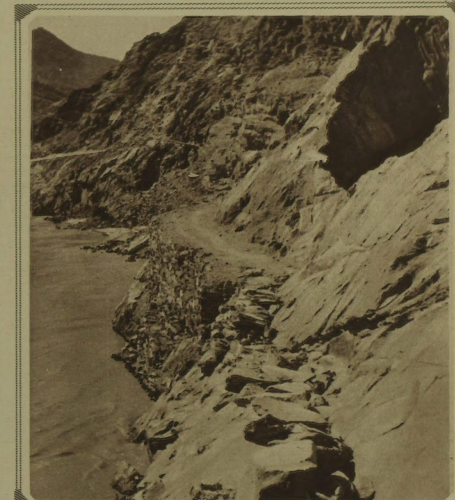
TYPES OF INHABITANTS IN THE FLOODED REGION: BALTI TRUMPETERS AND OTHER MUSICIANS FROM A WEDDING—SHOWING THE CONDUCTOR (LEFT) WITH SWORD AT THE SLOPE.



PART OF THE SHYOK VALLEY EXPECTED TO BE SWEEPED BY THE GREAT FLOOD: A DESOLATE "NO MAN'S LAND," MARKING A DIVISION IN RACE AND RELIGION, BETWEEN KHARU (A BUDDHIST VILLAGE) AND TURKOK (MOHAMMEDAN), AND CONTAINING THE BOUNDARY BETWEEN THE PROVINCES OF LADAKH AND BALTIKISTAN.



SAID TO HAVE BEEN WASHED AWAY IN 1926: A SUSPENSION BRIDGE BUILT BY THE INDIAN GOVERNMENT TO REPLACE A FERRY ON THE YARKAND ROAD, THE OLDEST CARAVAN ROUTE TO CENTRAL ASIA, FROM YARKAND TO LEH.



IN THE INDUS VALLEY, THE WHOLE OF WHICH WAS THREATENED BY THE BURSTING OF THE ICE-DAM ON THE UPPER SHYOK: A WELL-BUILT TRACK BESIDE THE INDUS, WITH A BAD "WASH-OUT" IN THE FOREGROUND.

The long-expected flood in Kashmir, threatening the whole of the Indus Valley, began on August 12, when, late at night, a glacier which had been blocking the river Shyok (which rises high up in the Karakoram and flows into the Indus) gave way, and a vast torrent of water, estimated at 120,000,000 tons, roared down the ravines from a height of 17,000 ft. The Little Khumdan glacier, as it is called, had in 1926 pushed out from a lateral ravine across a narrow gorge through which the Shyok flows, at a point 140 miles north of Leh, thus forming an ice-dam to a lake nine miles long with an average depth of 140 ft., but in parts 300 ft. deep. The British Resident in Kashmir, Colonel Howell, who had been encamped beside the glacier in order to control warning operations, described the solidity of the glacier as almost baffling description, the ice-wall being 1003 ft. wide and 1200 ft. thick. Towards the end of July the water in the lake rose 2 ft. daily, and was then 80 ft. from the top of the ice-barrier. The burst was expected when the water began to spill over the edge, but it apparently occurred sooner. Meanwhile urgent preparations had been made in districts likely to be affected by the flood. Sentinels were posted on lofty

mountain ridges between the lake and Leh (where there is a single telegraph wire) ready to light a chain of giant bonfires stretching for 140 miles. Guns were also fired at various points to give warning, and troops in the Nowshera district of the Indus valley had orders to move their belongings to the roofs of their quarters and then go to aid civilians. The last great flood on the Shyok occurred in 1841, when a similar ice-dam formed. Among the places expected to suffer chiefly were the junction of the Shyok and the Nubra, and the cultivated alluvial flats along the banks. The inhabitants had ample warning, but mountain races are always reluctant to leave their homes until too late. Following the left bank of the Shyok from its meeting with the Nubra, the traveller reaches Kharu, the last Buddhist village. The next thirty-six miles mark a change from Buddhism to Mohammedanism. The river winds through a still, intensely hot valley; a kind of No Man's Land, till it passes Turkok, a village of Moslems. Later, at Surmo, the Shyok is joined by another tributary. This is a recognised crossing place, where primitive skin-rafts, or zaks, are still used. Two rafts of about sixteen skins are lashed together, and, with the skins inflated, are punted into the stream.

"The Primest of Prime Privateers."

BEING AN APPRECIATION OF

"THE VOYAGES AND CRUISES OF COMMODORE WALKER."*

(PUBLISHED BY CASSELL.)

"THAT most surprising Seaman" George Walker, primest of prime privateers, first annoyed the King's enemies in 1739-40; and it is at this point of his strange, eventful career that the unnamable author of his "Voyages and Cruises" "takes him up." By that time, the future Commodore of the fleet of private ships of war called the *Royal Family* had been "early and regularly educated in the navy of Holland" and had been "in some engagements under various commanders in the Dutch service against the Turks."

His first ship of aggression was the *William*, which the narrator calls the *Duke William*, a stout trading craft fitted with twenty guns and having a crew of thirty-two men. Not a full complement, this, but Mr. Walker was essentially *rust*—"an artful or subtle man." To give additional power to his elbow, and satisfy a desire for economy, "he also took with him a parcel of marine cloaths and other things, to make a shew of men answerable to the force of the ship, in case of meeting with an enemy. . . . In his passage from London to Gibraltar, off Cape Finisterre, at break of day, we fell in with a Spanish privateer of twenty-four guns; and seeing her a ship of force, and full of men, Mr. Walker immediately ordered our marines on deck, who wanted no breastwork between them and the enemy, either to conceal their number, or in reality to save them from their fire. Thus setting up all the hand-spikes and other provided utensils, and dressing them in the marine cloaths, and also exercising the boatswain's call, in the highest notes, as is usual in king's ships, we made all apparent and indeed real preparations of engaging; our fictitious soldiery not being in our way, in case of an engagement, and serving at first to intimidate the enemy." The Spaniard was deceived by the "mockery of men" and at last he sheered off; leaving the English free to make Carolina, where, says the historian, "we soon restored the trade of the country to its former quiet, having, in a short time, intirely cleared the coast of privateers," and demolished the battery and fortifications at Okrekoke (now Ocracoke), one of the chain of islands that gave Raleigh's captains their first landfall in 1584.

All, then, was well with the enterprise. The ill was to come. The *William* was lost on the way home and, but for luck and the "uncommon spirits" of the Captain, no more would have been heard of her or those in her. We minimise the personal achievement. Let us atone by quoting: "We spied a sail off the weather-quarter. . . . Mr. Walker . . . ordered all the signals of distress to be made by hoisting a flag upside down, at the top-mast-head, and firing our guns. The ship, perceiving our signals, drew near to us; and how anxious, yet pleasing, were the moments of seeing our deliverance come more and more in view! But, at length she discovering us a ship of war, and apprehensive of an intent in us to decoy her, all at once hauled her wind, and got from us as fast as she could. Night now coming on, and the storm continuing, our distress was again renewed with double feelings, if possible, of our misery. A ghastly silence for some minutes prevailed, each man beholding the surprise and sorrow in the countenance of his disappointed brother; when Mr. Walker gave orders for the mizenmast to be immediately cut by the board. They who first received his orders not readily seeing its intent made some scruple in executing it: at last, the thought like a flash of lightning breaking upon the minds of the whole ship, it was in an instant down." This the other ship at a distance observing, their attention being again drawn to us by a second firing of our guns, and thereby convinced of the reality of our distress, she directly bore down to our assistance."

To such rapidity of thought, as well as to bravery and

zeal, Walker owed much. To his bravery, perhaps, most of all. In the *Boscawen*, the main yard fell and so strained the vessel's joints that she leaked. Pumping and baling went on without end; there was threat of mutiny; guns and gear were jettisoned; the violence of the storm did not abate. At length, most of the officers "met in the gun-room in melancholy consolation, in order to take eternal leave of each other." The Captain wasted not a second. "Acquainted herewith, but not seeming to notice it, he privately sent up a man to the top to cry a sail, and having called his drum to him, bid it immediately beat to arms. The sudden alarm of joy soon elevated the men, and startled the despondents below, who, running up and hearing a sail cried, closed round Mr. Walker for his orders. 'Sir,' says one, 'do you think of engaging?' 'Yes, sir,' says Mr. Walker in a low voice, 'when I see an enemy so near—your own fears which attack the hearts of all my other men. I am willing to take my greater part of duty, but you leave too much to my share.' Perceiving the device, in which as they felt the rebuke, they were convinced of his superior perseverance, they never after left his command."

"Mastership of skill" was his; but it was not the only shot in his locker. None could have been politer with prisoners than he, none more prodigal of "douceurs"; and he

"It may be wondered at, how our own healths were so well preserved in such bad circumstances; but the apparent means made use of by providence, were the general cleanliness in frequent washing of our ships with vinegar (owing to Mr. Walker's own inspection of them for such purpose) and the immediate care taken of every man the first moment he shews any signs of illness." And he insisted upon "physical jerks." "It was always Mr. Walker's rule to promote as much exercise as possible among the men, by planning out various diversions for them which created sweating; being convinced that the sea-scurvy increased itself, or took most root in sluggish blood." After which it is not surprising to learn that in Walker's "Charges" for the services of the *William* in the Okrekoke expedition was £27 for "Linen cut up for Bandages"!

Few, in fact, could have "disrelished" Mr. Walker save as an inconvenient capturer of ships. Professionally he was a scourge of the seas from the point of view of his foes; as a man he won well-earned regard; as a commander of enterprises whose object was frankly "the enrichment of the owners and ships' companies at the expense of the enemies of the State" he was bested—and, as a debtor, he was held in the King's Bench Prison for four years, "the first twelve months in close confinement which ruined his health." In 1777 he died.

We have spoken of his life at sea. There were "amusements that intervened." In Russia he saw knouting and the cutting out of tongues—"But . . . the seeming rigour of the orders was even greatly lessened in the performance; the stripes being laid on their naked backs more out of ignominy than punishment; and the ceremony of cutting out their tongues being got over by a small part taken off, so as to be more an inconvenience at the time than hindrance to their speaking."

At Copenhagen was a prisoner who had been confined in an iron cage for eleven years, but was then in a large room. "Mr. Walker went to see him; he was a gentleman of Lancashire, esteemed a man of profound policy. He had been employed by Charles XII., King of Sweden, and particularly trusted by that monarch in acts of bold emprise. His alledged crime against Denmark was said to have been an intent to steal away the Prince, when a boy, as he rode along the coast, and to have carried him an hostage to Sweden, which was then at variance with Denmark. But his real design, which he confessed, was to have raised an insurrection in favour of his royal master, to forward his designs of an invasion upon England." His white beard reached to the middle of his thighs; and, of course, he had had a tame mouse! The teller of the tale is circumstantial; but one won-

ders when one remembers his "native of Norway, Baron Holberg, then one hundred and twenty-three years of age, in a public office of the king's revenue at Copenhagen, having all his senses and faculties perfect as in youth, except his hearing. The king had his picture in his curiosity-chamber." For, below, is the hard-hearted note: "Baron Louis de Holberg. Danish poet and dramatic author (1684-1754), born at Bergen. Nicknamed the Plautus of Denmark!"

At Tercera there was a "Bull-feast"; at Calcavella, the casting-out of a devil; at other places other sights, other venturings.

"Mr. Walker, as a commander, always prevailed to the entire satisfaction of his employers, and of the officers and people under him." The writer of his Life prevails likewise—there is a suspicion that he may have penned it himself!—and his work is assured of a recognition far wider than it had in its own day of restricted publicity. The General Editor of the Seafarers' Library is to be congratulated on his choice of an unusually attractive narrative which, first published in 1760, is now reprinted for the first time since 1762; and also upon his wisdom in securing Mr. Herbert S. Vaughan as provider of Notes and writer of a most enlightening Introduction.

E. H. G.



AN UNUSUAL ENTRANT IN THE RACE FOR THE KING'S CUP AT COWES: THE 37-TON YAWL "AMARYLLIS," WHICH IS ATTACHED TO THE ROYAL NAVAL COLLEGE, DARTMOUTH, AND HAD A CREW, CONSISTING LARGELY OF NAVAL CADETS, UNDER REAR-ADMIRAL MARTIN E. DUNBAR-NASMITH, V.C.

Strictly, the match for his Majesty's Cup is open to yachts of 15 tons and upwards owned by members of the Royal Yacht Squadron. This year, however, an exception was made in favour of the "Amaryllis," which is attached to the Royal Naval College, Dartmouth. This craft, which was skippered by Rear-Admiral Dunbar-Nasmith, V.C., who is in command of the College, was manned, for the most part, by naval cadets. The winner was Mr. Frank Chaplin's "Coral," which won two years ago. "Amaryllis" was second; and last year's winner, Mr. W. D. Clark's "Rona," was third.

reaped reward by reciprocation when it was his turn to "strike." None could have been more considerate with his crews. It was easier to get complements for privateers than for the Navy—there was no "pressing"—on the contrary, privateers were protected; the individual was assured of a bigger share of the prize-money, and there was the chance of a "private plunder"; the dietary was better; "there was no 'flogging round the fleet' for those who got 'bloody-minded'"—but the very freedom of the men made their handling a touchy matter.

Walker was as tactful as he was firm when need arose. He was too familiar with Jack ashore to treat his pranks over-seriously; indeed, he liked a jaunt himself. He valued Victory not only for itself, but for its healing properties: "We and the whole fleet were so disabled that we were obliged to lie to for forty-eight hours before we could make any sail upon our ship or those of the enemy. And now we had but few or none sick men, they having been roused in the course of the action into health, which proves what I have before occasionally observed, the great power the spirits have in cures of the body." But he did not rely on nautical "Coulé-ism." "Making a smook," the second means of disinfection known in his day, would have been inconvenient; but he took the other precaution.

* "The Voyages and Cruises of Commodore Walker." With an Introduction and Notes by H. S. Vaughan. With eight half-tone Plates and two Maps. The Seafarers' Library Series. (Messrs. Cassell and Co.; 10s. 6d. net.)

KINGSTON BRIDGE DAMAGED BY FIRE: A GREAT TIMBER YARD BLAZE.



AN AIR VIEW OF KINGSTON BRIDGE (CLOSED TO VEHICULAR TRAFFIC) DURING THE FIRE, WHICH BURNED ALL DAY: THE DESTRUCTION OF A TIMBER YARD, TOGETHER WITH AN INN AND A COTTAGE, AND EIGHT BARGES LOADED WITH TIMBER OR COAL.



ALMOST A CASE OF "SETTING THE THAMES ON FIRE": THE REMARKABLE SCENE BESIDE KINGSTON BRIDGE, ON WHICH FIREMEN ARE VISIBLE PLAYING THE HOSE ON TO THE BLAZING TIMBER-YARD AND BARGES, WHICH WERE TOWED INTO MID-STREAM.

Fire broke out at 5 a.m. on Saturday, August 11, at the timber yard of Messrs. Gridley, Miskin and Co., on the riverside close to Kingston Bridge, and blazed furiously throughout the day. Thousands of tons of timber were destroyed, as well as the Row Barge Inn and an adjoining cottage, whose occupants had to make a hurried escape, and eight barges loaded with timber or coal lying at the river bank. Five fire brigades were at work all day, and, owing to the network of hose pipes on the road, traffic over the bridge was diverted, and the tramway service to Hampton Court was stopped for several hours. Despite abundance of water, the firemen could not extinguish the flames in the timber yard, and

concentrated their efforts on saving adjacent property, especially in Old Bridge Street, one of the most ancient parts of Kingston. They succeeded in confining the fire to the yard and the barges, which, at considerable risk, were towed by a tug into mid-stream at a safe distance from the bridge. Holiday-makers in boats and punts could not pass the bridge, owing to dense smoke overhanging the water, and pleasure-steamers were held up. Kingston Bridge itself suffered considerably. An official surveyor stated: "The fire has badly damaged the lining of one of the arches, which is about 100 years old, and scorched the bridge on both sides, the flames having gone right through the arches."

THE ANTICHRIST.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

A FEW weeks ago I passed through the little Umbrian town of Orvieto, which, perched on a rock, watches over one of the great roads which lead to the Eternal City. I did not fail to revisit, in the cathedral, Luca Signorelli's wonderful frescoes of the End of the World, which, to my mind, are the *chef-d'œuvre* of Italian painting. And as I looked at the Appearance of Antichrist, which is the prologue to the end of the world, I was struck by a curious analogy. . . . Could not a disciple of Nietzsche or an extremist Catholic see in that marvellous fresco a kind of pictorial prophecy of our time? It represents a magnificent splendour of edifices and costumes, and in that superb setting forsaken churches, persecuted Christians, the Antichrist acclaimed, surrounded by crowds who bring him gifts; and, in the background, a false miracle of a sick man's cure. Such is the first scene of the last tragedy. . . . Nietzsche, perhaps, flattered himself that he was something of an Antichrist himself, and if in life he was not acclaimed by crowds or loaded with presents, his virulent indictment of Christianity, to which he gave that title, was widely distributed and attained great celebrity. Moreover, his book had been preceded by an anti-Christian literature which for two centuries had had much success. It appears that not long before his death Lenin recommended that the words of Voltaire should be translated into Russian and propagated among the Slavonic masses; and that the Bolshevik Government followed his advice.

It would be an exaggeration to say that the churches are deserted to-day, and that Christians are put to death as they are in Signorelli's paintings. What is passing in Mexico, however, may perhaps remind us up to a certain point of the tumultuous scenes of the great painter of Cortona. And is not the false miracle of the sick man cured symbolised by the triumphs of modern science? Could one not define in this way those triumphs of miracles which are only miracles for the ignorant? If the coming of Antichrist is to be announced by false miracles, never was there a time when they were so numerous and so wonderful.

Believers and free-thinkers may equally fear or hope that Antichrist has arrived or is not far off. The signs indicated by the old prophecies increase and multiply. Whether it is desired or dreaded, the dechristianisation of Western civilisation seems to be everywhere progressing. The death agony of Christianity begins to be a subject of preoccupation, from a universal point of view, for eminent thinkers like M. Miguel de Unamuno. Let us try and see how much is real and how much merely apparent in these fears and hopes.

If one considers Christianity as a theological system, it is indisputable that the modern spirit wishes to interpret it with growing freedom. A more or less audacious rationalism has invaded theology. Even the doctrine of the Divinity of Christ, that corner-stone of Christian theology in all the Churches, begins to waver in certain Protestant Churches.

What has recently happened in Norway is significant. It seems that in the theological faculty at Oslo there is a young and celebrated professor who openly maintains the thesis of the human nature of Christ. Jesus Christ was the greatest of all men; but he was never anything more than a man among men. As the theological faculty prepares pastors for the Norwegian churches, the Government has indirectly admitted, by giving this master to their young pupils, that the clergy need no longer believe in the Divinity of Christ. But this liberty of opinion on the capital point of Christianity seems to conflict with other laws. The contradiction ended by provoking interpellations and a discussion in the Storting, whose members, rather

to their surprise, were faced by the question of principle as to whether Jesus Christ was a God or a man. Parliament discussed the question. The Divinity of Christ was saved by a small majority.

Without arriving at such radical conclusions, many writers, even Catholics, are working towards the humanisation, if not of the actual nature of Jesus Christ, at all events of the history of Christianity. Compared to the official polytheism of the Augustan epoch, Christianity seemed a meteorite fallen from the sky. Read the *Æneid* or the fragments of the long inscription which describes the *ludi saculares* instituted by Augustus in the year 18 B.C., and read the Gospels: there is such an abyss that one cannot understand how men were able to cross it within the space of a few generations.

But official polytheism was not the only religion of the ancient world. There were also the religions with mysteries: Orphism, the cult of Eleusis, the cult of Magna Mater or Cybele, Mithraism. In all the mystery religions one finds a more or less crude doctrine of redemption by the death and sacrifice of a God, and theophagous rites. The flesh and blood of the god become the mystical food which imparts divine qualities to the believers. There is no longer that gulf separating the mystery religions from Christianity that there was between Christianity and Roman

religion, enclosed in the heart of Judaism, at a very far distant time; which received an enormous impulse, owing to favourable circumstances, twenty centuries ago, transforming itself into a universal religion.

The fears of conservative theologians may from that point of view appear to be justified to a certain extent. It does not, however, seem as if the Antichrist, if he has already made or is about to make his appearance, would find in History an important collaborator. Man to-day requires greater liberty in religion, as in art, morals, and politics; for he wishes to discuss, understand, and explain more than the previous generations. That need to understand, to discuss, and explain engenders everywhere a certain confusion, uncertainties, and oscillations; but it will not of itself destroy religion, any more than it has destroyed aesthetics, morals, or the State.

Is Antichrist, then, going to establish in active life his headquarters for the war against Christianity? Is the world about to become pagan in its conduct, even if it continues to profess with more or less conviction the ancient theological doctrines? This is not so. The nineteenth century was, in its entirety and its conduct, the most Christian of all centuries. Its humanitarianism is only Christianity laicised. Its liberalism—that is to say, its effort to reduce compulsion as much as possible in all intercourse between men and to substitute persuasion for it—is again a product of the Christian spirit. Modern democracy itself is the daughter of Christianity. From the moment that all men became the Sons of God by the same title, aristocracy and monarchy could only be utilitarian expedients; institutions destined to last for a certain time according to the services that they might render. It became impossible to find a metaphysical justification for them. Nietzsche saw this clearly, and, from his point of view, he was right to let loose on Jesus Christ all the hatred with

which the nineteenth century inspired him, by accusing Christianity of having destroyed the aristocracies of antiquity, the only true aristocracies that the Western world has ever known. If Antichrist appeared in the world, as has been so often said, with the French Revolution and the nineteenth century, we must recognise that, in what concerns at least the moral life of humanity, he was only the sometimes very brilliant, sometimes rather awkward, collaborator of Jesus Christ.

Modern civilisation is profoundly penetrated by the Christian spirit, despite all its errors and excesses. The laicisation of the State and of culture seems everywhere to have helped, at least in an indirect manner, the penetration of that spirit into morals. From whence, then, does the religious and moral disquietude of our time spring? Why are so many superior minds anxious about the future of Christianity? The cause of this perturbation seems to lie deeper. It must be sought in the old struggle between Christianity and Paganism, which has begun again under different forms. If for the last three centuries Western civilisation

has become more Christian from certain points of view, it has returned to paganism in other spheres of its activity. We must go back to the Renaissance to understand the contradiction.

The Renaissance is considered to-day as particularly an aristocratic and literary Revolution. But the Middle Ages had produced a beautiful literature and marvels of artistic genius. They had no need to go to the Greek or Roman schools to learn to write, paint, make beautiful sculptures, or to build churches and palaces. One might even ask oneself whether the Renaissance, from an artistic point of view, was not a decadence. There is more originality and vigour in the sculpture, painting, and architecture of the fourteenth and fifteenth centuries than in the more or less happy imitations of classic models which became so numerous from the sixteenth century onwards. Why, then, did the whole of Europe at a certain moment fall in love with Greece and Rome? Why was it taken with a fever for rediscovering the few books and vestiges of antiquity which remained; and why did it venerate antiquity as the perfect model for everything? Because it

(Continued on page 318.)



A PAST DIRECTOR OF THE BRITISH SCHOOL AT ROME PORTRAYED BY A WINNER OF THE PRIX DE ROME: "DR. THOMAS ASHBY, D.LITT., F.S.A."—A BRONZE BUST BY DAVID EVANS, A.R.C.A., R.S.

The art of David Evans is further illustrated on the opposite page, with some account of his career. Dr. Thomas Ashby was the Director of the British School at Rome from 1906 to 1925. He has from time to time contributed archaeological articles to "The Illustrated London News."—[By Courtesy of the Sculptor.]

polytheism. It is no longer difficult to explain why men whose minds were familiar with the rites and doctrines of those mysteries understood the Gospels and St. Paul's epistles. Much work has been done during the past thirty years to discover in those ancient mysteries the historical antecedents of Christianity. Not only independent writers, like M. Loisy and M. Guignebert, have contributed to those researches, but also members of the Catholic clergy, as, for instance, M. Francassini, in Italy, who has published an important book on "Greek Mysticism and Christianity." The modern spirit is a prey to such an urge for reasoning, discussing, and finding rational explanations, so far as it is in any way possible, that believers feel it as much as Freethinkers.

Must we see in this taking possession of theology by history a danger for religion? In all the Churches there is a conservative wing which thinks and says so. Historical researches always have the effect of exciting curiosity rather than of appeasing it. The more we know about the great events of history, the less are we satisfied and the more we desire to know; and we are the more tempted by hypothetical probabilities, which can be multiplied at will, for not one of them can be definitely demonstrated. M. Edouard Dujardin's book, "The God Jesus," already shows us the wealth of heretical hypotheses which may emanate from the study of the relations between Christianity and the mystery religions. Jesus would no longer be either a God who had become man, or a man of "unique greatness"; he would have been the God of a small mystery



FORMERLY ASSISTANT DIRECTOR OF THE BRITISH SCHOOL AT ROME: "MRS. ARTHUR STRONG, LL.D., LITT.D., F.S.A."—A PORTRAIT BUST BY DAVID EVANS, A.R.C.A., R.S. Mrs. Arthur Strong was Assistant Director of the British School of Archaeology in Rome from 1909 to 1925. She is the First Life Fellow of Girton, and is the author of "Roman Sculpture from Augustus to Constantine."—[By Courtesy of the Sculptor.]

THE ART OF DAVID EVANS: MODERNISM WITH CLASSICAL TRADITIONS.

PHOTOGRAPHS BY COURTESY OF THE SCULPTOR, DAVID EVANS, A.R.C.A., R.S.



"DIANA AND STAG": A BRONZE (8 IN. HIGH) REMARKABLE AS REVEALING HIGH QUALITIES OF IMAGINATION.



"AN ETHIOPIAN LADY": A BRONZE BUST SHOWING INTELLECTUAL POWER IN PORTRAYING CHARACTER.



"THE HOLY FAMILY": A BRONZE GROUP (16 IN. HIGH) THAT BEARS EVIDENCE OF IMAGINATIVE FORCE.

"MARGHETTA": A CHARMING LIFE-SIZE HEAD OF A ROMAN GIRL IN MARBLE (PROFILE VIEW).



"THE MADONNA AND CHILD": A BRONZE GROUP (3 FT. HIGH) OF STRIKING BEAUTY.



"MARGHETTA": A FULL-FACE VIEW OF THE MARBLE HEAD OF A ROMAN GIRL, "DELIGHTFULLY STYLISED."



"THE SUN GOD": A SKETCH FOR A COLOSSAL GROUP IN STONE, WHERE MODERNIST ORIGINALITY IS SEEN EMERGING FROM THE TRADITIONS OF THE CLASSICAL STYLE.

"MOSES": AN IMPRESSIVE MARBLE WITH A SUGGESTION OF ANCIENT EGYPTIAN MONUMENTAL SCULPTURE.



Mr. David Evans is rapidly coming to the front as one of the most brilliant of our younger sculptors. As noted under our recent photograph of him at work on his bust of Mr. John Galsworthy, he won the Prix de Rome scholarship in 1924—the climax of many successes. He was born in Manchester in 1895, and studied first at the Manchester School of Art, passing thence to the Royal College of Art. After serving in the war, he joined the Royal Academy Schools. His latest works include busts of Sir William Reardon Smith, Bt.; Miss Etta Close, novelist; Mrs. John Galsworthy, and the late E. Stavondris. At present he is engaged on a memorial, in Hopton Wood stone, designed by Sir Giles Gilbert Scott, R.A., for Liverpool Cathedral. Mr. Kineton Parkes, the well-known art critic, writes (in

the "Studio"): "It says much for the British School at Rome that it developed in David Evans a modernist sculptor out of a student nurtured in all the classical traditions. . . . In the schools, modelling has been resorted to *ad nauseam*, until the real function of the sculptor has been lost sight of. Sculpture was originally cutting, but plastic has usurped glyptic. . . . It has been a terrible sacrifice, likely; however, now to be retrieved, and David Evans is one of the young men who will help in this valuable adventure. . . . That Evans has considerable intellectual powers is evidenced in his portrait busts; he has achieved character in these. That he has imagination is shown in such pieces as the large 'Madonna and Child' in bronze, and the bronze groups of 'The Holy Family' and 'Diana.'"

The Scientific Side of the Detection of Crime.

No. IX.—FACIAL CHARACTERISTICS OF THE CRIMINAL.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

IT does not follow, when one speaks of a criminal face, that this must needs be ugly; nor is an ugly face necessarily criminal. Men and women may lack beauty because their features are irregular, badly proportioned, or of wrong colouring, or they may be merely neutral and without character; although each individual feature, taken separately, can be indicative of outstanding moral and physical qualities. Criminal faces, as the police and the laboratory experts understand them, are divided into three sections: those of degenerates, or throwbacks, which vary little during their lifetime; those stamped with the evil characteristics which a career of crime inevitably evolves, through constant association with others of the species and a frequent sojourn in penal establishments; and, finally, the faces which reveal the Darwinian deformation and asymmetry of the features, which in many instances may be merely some single strikingly abnormal development due to hereditary criminal tendencies.

The first species may be generally defined as a reversion to our primitive forebears. Although apparently a paradox, these simian characteristics, due to an arrested intra-uterine development, show themselves in two distinct forms that at first sight appear to be absolute opposites. One is the microcephalic type. The head is too small, and the brain is wanting in those moral and logical qualities which distinguish man from the beast. The eyes usually possess a curious alertness. They are tiny, cunning, and deeply set, with a supraorbital formation that reminds one of the gorilla. The nose is broad, and the loose-lipped mouth hangs partly open, exposing powerful canines. The other has a large ill-balanced skull which slopes back to a pronounced deformation of the occiput. The distance between the zygomatic arches is quite abnormal and the whole head strangely flattened. Such creatures have protruding, glassy, and expressionless eyes and a wide, almost lipless mouth. They walk with their shoulders hunched and their head thrust forward. Every action recalls the ungainly and yet supple movements of the ape. Their brutish instincts urge them to commit murders, robberies with violence, or burglaries. In America they become "gangsters"; in France "apaches" or "nervi." All these characteristics are not constantly present, but

is a sure sign of degeneracy. In reality, the worst offenders in the police archives have fleshy lips, medium chins, and eyes set in a normal position. The one organ which truly reveals primitive instincts is the ear. All our other features are influenced from childhood by the life we lead. Mouth, eyes, and facial muscles constantly play their parts whilst we work or talk. The ear alone remains unchanged, since we have long ago lost the power to move it; and, because it is complex in shape, its imperfect formation clearly denotes an arrest or warp in the development of the unborn child and points to hereditary depravity, abnormal tendencies, and perverted moral and physical instincts. The shape of the ear, taken in conjunction

criminologist. Much depends on the speciality he has chosen, and whether he has spent long periods in gaol. Every professional criminal learns to hide his thoughts and emotions behind a mask. He quickly becomes accustomed to watch or listen in one direction whilst his attention is seemingly held in another. He appears nonchalant and listless, although every nerve is on the alert and every muscle tense. If he has been compelled to submit to the iron discipline of English or French prisons, where the silent system is enforced and convicts are severely punished if they speak to each other, he has also become an adept at modulating the pitch of his voice so that he can converse without moving lips or facial muscles. Thus dissimulation quickly develops into a habit. He learns to go at things obliquely, like a cat, and can erupt into violent action as suddenly as a tiger pounces on its prey. After all, this is merely typical of a creature who periodically is either hunted or becomes the hunter. A well-known detective at the Paris Sûreté was able to determine by the reflex action of men loitering outside shops or at street corners whether they were criminals or not. He always carried a piece of tin to which a steel spring was attached. When approaching the suspected group, he would produce a sudden metallic click in his pocket. By watching their instinctive reaction to the sound, he perceived at once if they were crooks. He was asked once why, when searching for an unknown criminal, he dressed himself in such fashion that he could not fail to be recognised as a member of the detective force. "Because," he replied, "I know a wanted man at once by the studied indifference and wooden expression which he assumes when he sees me. My colleagues, who are close behind, get him whilst he is watching me."

As the ear is the hall-mark of the hereditary criminal, so the mouth reveals the professional crook to the trained observer. Our lips are shaped by the language we speak. The sounds of "o," "r," "w," and "l," the dominant sounds in English, are produced in the throat, and the lips move very little. I know men who can carry on a low-voiced conversation without visibly altering the position of their lips. This is a difficult feat for



STRONGLY MARKED, DEFORMED EARS—A REVERSION TO THE PRIMITIVES: EXAMPLES FROM A COLLECTION OF AFRICAN AND ORIENTAL TYPES.

with certain dominant characteristics, is also a guide to racial origin. The visible parts of the human ear are the lobe, concha, helix, anti-helix, tragus, and anti-tragus. These should be harmoniously proportioned in the normal human being. In the degenerate they are either undeveloped or quite rudimentary. The ears of the habitual criminal are either lumpy and shapeless, unnaturally flat and broad, pointed at the apex like an animal's, or deficient in lobe and helix. A common characteristic is also a strikingly exaggerated lobe. I have chosen several photographs of criminals where some of these traits are clearly seen. The face in one photograph (the lower left on this page) is pleasing, but the ears are asymmetrical. Obviously, too, ears can be neither disguised nor altered. Hair and beard may transform the face; the eyebrows can be thinned out; glasses used to hide the eyes; pads added in cheeks and nose. But the ear, since it becomes useless if it is covered, cannot be changed. This Bertillon knew well, and all police photographs are taken so that this organ is strongly illuminated and clearly visible. Formerly, when women wore long hair, it was always cut or pulled away from the ear so that no detail remained hidden.

Although it is difficult without becoming too technical to describe the characteristics of each nation in full, it has been noted that the average British ear is long, narrow, and fairly close to the head. The lobe is very small, and the helix regular. It is usually set vertically. The Teutonic ear is large, flat, and set obliquely. The Latin ear is small, fleshy, close to the skull, and generally inclined at an angle corresponding to an imaginary line drawn from the point of the chin to the back of the head, with the lobe strongly developed. This is the normal ear. I do not wish to suggest that, when the other features are normal, and outstanding mental qualities re-establish the balance, a slight divergence from these fundamental forms inevitably points to criminal tendencies. But where the malformed ear is combined with any of the other attributes of the hereditary criminal—such as, for instance, a loose and shapeless mouth—it usually indicates the potential, if not always the actual, malefactor.

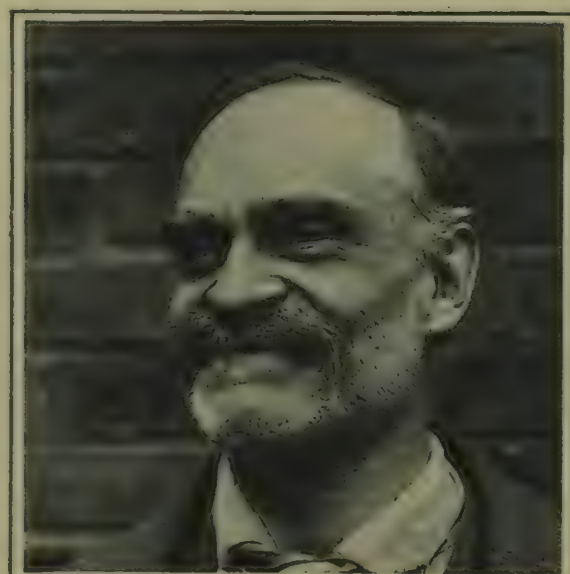
It is evident that these observations cannot be applied to the man who has drifted into the crooked path through circumstances, evil associations, or a gradual loosening of principles. He will have none of the congenital signs; but his features will gradually acquire that strange quality so difficult to define without careful analysis, yet so obvious to the



THE EAR AS AN INFALLIBLE SIGN OF ABNORMAL TENDENCIES: A FACE, OTHERWISE PLEASING, BUT WITH EARS SET TOO FAR FORWARD AND MALFORMED.

there is one infallible sign which both always have in common, and that is the striking asymmetry and malformation of the ears.

The layman, when he wishes to exercise his powers of observation, is influenced by the popular fallacy that a thin-lipped mouth inevitably denotes cruelty; that the eyes of a criminal must be too widely apart or abnormally close together; or that a retreating chin



WITH AN EAR ENTIRELY SHAPELESS WHEN COMPARED WITH THE NORMAL EAR: THE HEAD OF A CONVICT DESCRIBED AS "THE OLDEST LIFER."

a Frenchman, since there are sounds in his language which can only be emitted by making a funnel of the lips. In Italian it is impossible. Therefore, the nationality, or the internationality, of a criminal can be frequently determined by the shape of his mouth. We have all noticed the flexible mouth, the abnormal upper lip, and strong development of the facial muscles so apparent in lawyers, public speakers, clerics, and actors. They are the natural result of constant loud and emphatic speech. In the same way the snarl,

(Continued on page 318.)

SCIENTIFIC CRIME-DETECTION: TELL-TALE SIGNS IN CRIMINAL FACES.



AN EXAMPLE OF THE GLASSY EYES, LOOSE MOUTH, AND ASYMMETRICAL EARS.



MALFORMED MOUTH—THIN UPPER AND BULGING LOWER LIP: A MACROCEPHALIC TYPE.



MALFORMATION OF EARS IN A FEMALE OFFENDER: A RARE PHENOMENON.



AN ORIENTAL WOMAN'S COMPLETELY DEFORMED EAR—RARE AMONG EUROPEANS.



AN EXCEPTION: A WOMAN BELONGING TO THE TYPE OF CONGENITAL CRIMINALS.



WITH A POINTED, ANIMAL LOBE THE TELL-TALE EAR THAT DENOTES CRIMINAL TENDENCIES.



"THE LATIN EAR IS SMALL, FLESHY, CLOSE TO THE SKULL": A TYPE OF THE FRENCH EAR.



CONGENITAL DEFORMATION OF THE LEFT EAR: A SIGNIFICANT CASE OF PHYSICAL IDIOSYNCRASY.



AN EXAMPLE OF MALFORMATION OF THE EARS: A TYPICAL NERVI OF MARSEILLES.



THOUGHTS AND EMOTIONS HIDDEN BEHIND A MASK: A BRITISH EXAMPLE OF THE "WOODEN" EXPRESSION IN CRIMINALS.



THE APPARENTLY ONE-EYED MAN: A PICKPOCKET WHO COULD MOVE EACH EYE SEPARATELY AND LOOK IN DIFFERENT DIRECTIONS.

This is the man described in Mr. Ashton-Wolfe's article as a dangerous pickpocket, who had developed the power to move each eye separately, and to keep one eye on the detectives in a crowd while robbing his victim. When arrested on suspicion he was apparently blind in one eye, but he was tricked into betraying himself. While he was examining a watch a shot was fired, and instantly the "blind" eye twisted in its socket in the direction of the sound.



"ALL THE CONGENITAL SIGNS PLACE HIM IN THE FIRST CATEGORY": A MURDERER.



TWO MURDERERS, BOTH OF THEM UNDER TWENTY YEARS OF AGE: CRIMINAL TYPES IN WHICH SPECIAL ATTENTION MAY BE DRAWN TO THE MOUTH, NOSE, AND EARS.



"CHINESE MALEFACTORS ALL HAVE ABNORMALLY LARGE LOBES AND A STRONGLY MARKED TEMPORAL DEVELOPMENT": A TYPICAL INSTANCE.

"Criminal faces," says Mr. Ashton-Wolfe in his article opposite, "are divided into three sections: those of degenerates, or throwbacks, which vary little during their lifetime; those stamped with the evil characteristics which a career of crime inevitably evolves . . . and, finally, the faces which reveal the Darwinian deformation and asymmetry of the features, which in many instances may be some strikingly abnormal development due to hereditary criminal tendencies. . . . The layman is influenced by the popular fallacy that a thin-lipped mouth inevitably denotes cruelty; that the eyes of a criminal must be too widely apart or abnormally close together;

or that a retreating chin is a sure sign of degeneracy. In reality, the worst offenders in the police archives have fleshy lips, medium chins, and eyes set in a normal position. The one organ which truly reveals primitive instincts is the ear. . . . The ears of the habitual criminal are either lumpy and shapeless, unnaturally flat and broad, pointed at the apex like an animal's, or deficient in lobe and helix. A common characteristic is also a strikingly exaggerated lobe." The writer also points out some of the acquired characteristics of the professional criminal, such as the ability to hide thoughts and emotions behind an expressionless mask.

BOOKS OF THE DAY.

WHILE the Powers are renouncing war, and the world is anticipating the conversion of swords into ploughshares (or ordinary shares), there seems to be no lack of interest in the spectacular side of military preparations. We are coming to regard warlike activities, of the peace-time rehearsal type, as a form of public entertainment. Much of it, of course, is in the nature of pageantry, but events which are more definitely a form of practical training also possess their attractions. Just lately, for instance, Londoners made ready to enjoy mimic air raids and their repulse, reviving pleasant recollections of the real thing. Perhaps some day war will become entirely a popular spectacle, a sort of Olympic contest, staged in a vast arena. It might be arranged, too, that the war-mongers and firebrands of the nations concerned should do the fighting, while the peaceable populace looked on from surrounding hills, or watched the operations on the screen.

The conflict of 1914-18 has itself provided material for many films, plays, and books, though their purpose has generally been to warn and instruct, or to record and celebrate, rather than to provide amusement. An important addition to its historical literature, just to hand, is the second volume of "THE WAR IN THE AIR." Being the Story of the Part Played in the Great War by the Royal Air Force. By H. A. Jones. With thirteen Maps (Oxford: Clarendon Press; and Humphrey Milford; 17s. 6d.). This work forms part of the Official History of the War. The first volume of the R.A.F. record was written by the late Sir Walter Raleigh, and the task was then undertaken, for a time, by the late Dr. D. G. Hogarth. It has been ably carried on by the present author, who worked in close touch with Sir Walter Raleigh on the first volume. "To be with him," writes Mr. Jones, "was an education."

Explaining the scope of his own work, Mr. Jones says: "This second volume tells the air story of the Dardanelles campaign, of the Western Front from the winter of 1914-15 to the end of the Somme battles in November 1916, and of the naval operations in home waters down to the end of 1916. It includes, also, the naval air operations from Dunkirk in 1915 and 1916, and the bombing operations from Luxeuil in the latter part of 1916." As far as I remember, from a fairly close acquaintance with the journalistic reporting of the war, we at home did not hear much about Luxeuil in those days. That is one of the great features of interest in war histories—that they reveal things which during the campaign were necessarily kept secret.

Air warfare differed from the mass-fighting and glorious anonymity of the trenches in offering chances for single combat. Homer to-day would choose his theme in the air rather than on the land or sea, and would chant the prowess of a modern Dædalus or Icarus, rather than of an Achilles or Odysseus. "The work of the air services," writes Mr. Jones, "was, in an unusual degree, individualistic. To give a representative picture of that work, incidents chosen from the varied activities that grew up are quoted. Many other incidents, no less striking or courageous, are omitted. The statement in the first volume must be repeated, that the heroes of this story are only samples."

And what manner of men were these Homeric warriors of the air? "Pilots and observers flew without rest and fought a type of warfare new to the world with the age-old spirit of their race. . . . They were not a melancholy company. Fighting to them was a sport—a grim one, but still a sport—and they re-lived their adventures in the mess with a zest that borrowed something from a playing-field dressing-room. They did not belittle their risks. Rather, they accepted them as the price to be paid for the joy of the new life that was theirs. They met in the air an enemy who lived under similar conditions, and their combats were clean, rapid contests in which brain and artistry were exalted above mere muscle."

Needless to say, this record of their exploits will be among the "indispensables" of every war library. At the same time, it will hold the general reader with many a tale of gallant adventure. For myself, having just returned

from a holiday in Cornwall, I am drawn to the story of the coastal airships at Mullion (an anti-submarine patrol centre), and I am wondering also whether Major L. G. Hawker, who did such fine work as an aeroplane squadron-commander on the Western Front, was related to the Morwenstow poet. Air warfare gave a new meaning to the local couplet often quoted (and possibly invented) by R. S. Hawker—

From Padstow Point to Lundy Light
Is a watery grave, by day or night.

German U-boats were busy in these waters. In that locality, too, occurred the remarkable experience of Flight-Lieut. E. F. Monk, who was carried away in a gale on an airship out of control: "He caught a fleeting glimpse of Caldy Island (we read) from 3000 feet before he was whirled into the clouds. The next land he saw was Lundy Island, which the airship skirted at a height of 7000 feet. . . . Three hours after she broke away, the airship, now at over 8000 feet, began to fall. . . . She crashed near Ivybridge. Flight-Lieut. Monk, who let go his hold just before the airship met the ground, escaped with injuries to his back."

The "artistry" of the air becomes more complicated with the development of aviation. Present conditions and future potentialities are discussed by a well-known test

many grown-ups who, as Rhodes said of Oxford Dons in regard to finance, are "children in these matters," and the author's delightfully simple expositions will appeal to a far wider audience than that for which they were primarily intended. Belonging as I do to a generation whose scientific education was sadly neglected, I often reflect how little I know of the devices that enable me to travel by train or steamer, or to ride on a bus, or to have my food kept cool in a refrigerator. Here I find such mysteries made clear.

It may not be out of place to recall that Mr. Andrade's excellent book embodies the second course of the famous Christmas lectures at the Royal Institution, and that those of Sir William Bragg, at whose invitation the author lectured, have in several previous years been reprinted in our pages. That Mr. Andrade has a feeling for the romance of science is evident from the fact that he addresses Sir William, by way of dedication, in verse.

An example of popularising scientific knowledge on a larger subject comes from America, and bears a typical American title—"THE EARTH UPSETS." (Another Terrestrial Motion). By Chase Salmon Osborn, B.S., LL.D. (Baltimore, Waverly Press, Inc.; \$3.00). Many eminent scientists are here quoted to support a theory that the

earth is constantly shifting its position, and changing its Polar direction—or, as the author puts it, "The earth tips over. It is tipping all the time. It upsets." From this point of view, he discusses earthquakes and other crustal movements, such as the submergence of lost continents in prehistoric ages. It is all very enthralling, if a little upsetting. A chronological list of selected earthquakes on record since B.C. 425 occupies fourteen pages. The author's conclusion, however, contains a grain of comfort: "There is reason to think that the sphere grows more stable."

In view of his statement that "the Mediterranean zone shows as much evidence of earth changes as any in the world," it is interesting to compare Mr. Osborn's geological references to the Ægean Archipelago with the historical and political account given in "ITALY'S ÆGEAN POSSESSIONS." By C. D. Booth and Isabelle Bridge Booth. With nineteen Photographs (Arrowsmith; 16s.). Here we have a significant study of the Dodecanese, the group of twelve islands now a bone of contention between Italy, the Power in possession, and Greece, the claimant on racial grounds. The group includes Rhodes and Leros, which the Italians are fortifying as naval bases, and Patmos, where St. John is said to have written the Book of Revelation. The authors of the book, who are sympathetic to the islanders' aspirations for freedom under the Greek flag, describe their legends, history, and the existing state of affairs brought about by post-war treaties. They discuss frankly the menace of Italian policy, declaring that "Signor Mussolini's Government recognises the value of these twelve islands" for the purpose of "further Asiatic adventures," and suggesting, as an alternative, that "the cession of the Dodecanese by Italy to Greece would be of great service to her (Italy) and to the cause of peace in the Near East."

Returning for a moment to "The Earth Upsets," one feels a change of scale in the contemplation of human ambitions. Incidentally, we read: "It is likely that Italy will suffer further at the hands of a more terrible dictator than Mussolini. For there is a line of weakness that will break off the entire foot. . . . In a reasonable time the Italian boot will lose its leg and will be an island. . . . Rome itself is located in an undulating plain of alluvial and marine deposits intersected by volcanic masses, making for an unstable foundation. . . . Just when the boot of Italy will be cut off and part of it submerged cannot be foretold. The attack is going on and earth's great drive through Italy will be finished." But the end is not yet, and even the most volcanic of statesmen are seldom disturbed, apparently, by the prognostications of seismology.

C. E. B.



"GOING TO THE PICTURES" IN AUSTRALIA: DIFFICULTIES OF A 250-MILE TRIP TO SYDNEY TO SEE "CHANG"—AN ADVENTURE DUE TO READING "THE ILLUSTRATED LONDON NEWS."

We have just received this photograph from a correspondent at Cassilis, in New South Wales, and we publish it not only for its own intrinsic interest, as showing what Australian motorists sometimes have to put up with, but also as an example of the far-reaching range of this journal, and its compelling effect. The covering letter is as follows: "Reading in 'The Illustrated London News' that you are interested in snapshots from abroad, I enclose some taken during floods recently here. My brother, my wife, and myself, having seen pictures in the 'London News' taken from the film 'Chang,' decided that when it came to Australia we would see it. We live 250 miles from Sydney, and the enclosed snaps will give some idea of what we had to get through to see the picture. In addition to creeks being flooded, we had miles of blacksoil tracks in a very boggy condition, and, but for chains on all wheels, we would not have got through. After seeing the picture, we considered our trouble worth while

pilot, of long experience, in an admirable little book called "THE ART OF FLYING." By Captain Norman Macmillan, M.C., A.F.C. With a Foreword by Air Vice-Marshal Sir Sefton Brancker, Director of Civil Aviation. With forty-four illustrations (Duckworth; 5s.). The author, who is described by Sir Sefton Brancker as "a perfect pilot," made the pioneer effort to fly round the world, and, although it failed, he pointed the way. His subsequent work in test flying has done much for the advance of aeronautics. "What I want to attempt in this book," he writes, "is to present clearly to the reader a picture of what flying is, with its possibilities and limitations, in relation to himself as the brains of the aeroplane. . . . I hope that, indirectly, through a resulting decrease in avoidable accidents, I may have played some part in building up the public confidence in aviation which aviation so badly needs."

If the pilot is the brain of the aeroplane, the engine is its heart, without which it cannot function, and we are apt to forget how vital to the progress of flight has been the work of the engineer. The aeronautical side of his activities, as well as those connected with ships and railways, and other forms of power-production, finds due place in "ENGINES." A Book founded on a Course of six Lectures (adapted, in the old phrase, to juvenile auditory) delivered at the Royal Institution of Great Britain. By E. N. da C. Andrade, B.Sc. (London), Ph.D. (Heidelberg). Fellow of University College, London. Illustrated (Bell; 7s. 6d.). There are

One of Scotland's Show-Places: A Famous Baronial Castle.

FROM THE PICTURE BY J. W. SCHOFIELD, R.I., R.B.C., SHOWN AT THE SPRING EXHIBITION (1928) OF THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.



"CRAIGIEVAR CASTLE": THE SEAT OF BARON SEMPILL, A FINE EXAMPLE OF THE SCOTTISH CASTELLATED STYLE.

The country seats of Scotland are of special interest just now in connection with the opening of the grouse-shooting season. Craigievar Castle, which belongs to the eighteenth Baron Sempill, is finely situated about six miles from Alford, in Aberdeenshire, and is one of the show-places of the country. The building, which is seven storeys high, is an excellent example of the Scottish castellated

style, and the hall is noted for a remarkably fine roof. Among the many interesting relics of bygone days in the castle is a coat-of-arms over the staircase bearing the date 1668 and the quaintly spelt motto—"Do not vaiken sleiping dogs." We understand that the correct spelling of the castle's name is as we have printed it—all one word, but with a capital V.

The Tomb of Rhodes by Moonlight: The Mountain-Top Grave of a Great South African Pioneer.

FROM THE DRAWING BY C. E. TURNER. (COPYRIGHTED.)

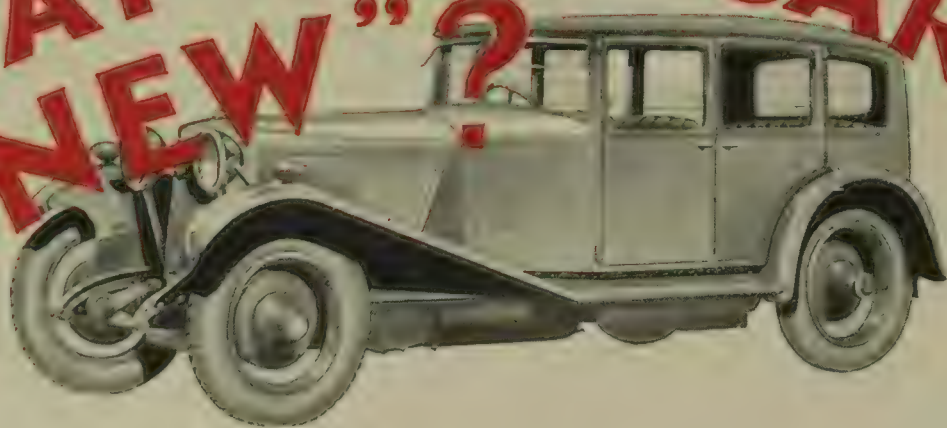


OPEN TO THE STARS ON A SUMMIT OF THE MATOPOS: THE SELF-CHOSEN GRAVE OF CECIL RHODES, ON WORLD'S VIEW, GUARDED BY A MATABELE SENTINEL.

Among the many romantic places in South Africa there is none more mysteriously impressive than the silent, boulder-strewn crest known as "World's View" in the Matopos in Southern Rhodesia. During the Matabele Rebellion the Matopos were the scene of one of Cecil Rhodes's great personal triumphs, when, unarmed and unprotected, he proceeded with a few companions into this fastness and, after a prolonged *indaba* with the Matabele chiefs, succeeded in overcoming their hostility and concluding an honourable peace. "World's View," the summit of a lofty granite hill, from which the grandeur of the Matopos is viewed to perfection, became a favourite spot of contemplation for Cecil Rhodes, who stated in his will: "I wish to be buried in the Matopos on the hill which I used to visit, and which I call the 'View of the World,' in a square to be cut in the rock on the top of the hill, covered with a plain brass plate with these words thereon, 'Here lie the

remains of Cecil John Rhodes.' " The great pioneer's wishes were carried out after his death in 1902. This hill-top has also been reserved as the future burial ground for all those who served Rhodesia well. The late Sir Starr Leander Jameson is buried near the summit, and there is a magnificent memorial to Major Allan Wilson and his party slain by the Matabele in 1893. Our artist has accurately recaptured the scene at "World's View" in the brilliant moonlight of the Southern Hemisphere, with one of the Matabele sentinels who guard the tomb of Rhodes. The Matopos are about twenty-five miles from Bulawayo, and a visit is conveniently made on the journey to and from the Victoria Falls. To those who contemplate visiting South Africa, it may be helpful to know that advice and assistance concerning tours to this Dominion may be readily obtained from the Director of Publicity, South Africa House, Trafalgar Square, London, W.C.2.

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MAKE OF CAR	1928 Engine S W	1927 Engine S W	1926 Engine S W	MAKE OF CAR	1928 Engine S W	1927 Engine S W	1926 Engine S W	MAKE OF CAR	1928 Engine S W	1927 Engine S W	1926 Engine S W											
Alvis	BB	A	BB	A	BB	A	BB	A	Chrysler, 4 cyl.	A	Arc	A	Arc	A	Arc	Lea-Francis (Sports) ...	BB	A	BB	A	BB	A
Armstrong Siddeley, 15 h.p. (6-cyl.)	A	A	—	—	—	—	—	—	Chrysler, Imp. 80.	BB	Arc	A	A	A	A	Lea-Francis (other mdl.)	A	A	A	A	A	A
Armstrong Siddeley (other models)	BB	A	BB	A	BB	A	BB	A	Chrysler (other models) .	A	Arc	A	A	A	A	Morris-Cowley	A	A	A	A	A	A
Austin, 12 h.p.	BB	A	BB	A	BB	A	BB	A	Crossley, 14 and 18 50 h.p.	—	A	A	A	A	A	Morris-Oxford, 15'9 h.p.	BB	A	BB	A	—	—
Austin (other models) ..	BB	A	BB	A	BB	A	BB	A	Crossley (other models) .	BB	A	BB	A	BB	A	Morris-Oxford(oth.mdls)	A	A	A	A	A	A
Bean	A	A	A	A	A	A	A	A	Clyno, 9 h.p.	A	A	—	—	—	—	Riley	BB	A	BB	A	BB	A
Buick	A	Arc	A	Arc	A	Arc	A	Arc	Clyno (other models) ..	BB	A	BB	A	BB	A	Rolls-Royce	BB	A	BB	A	BB	A
Bentley	BB	A	BB	A	BB	A	BB	A	Daimler	A	A	A	A	A	A	Rover	A	A	A	A	A	A
Chevrolet	A	Arc	A	Arc	A	Arc	A	Arc	Essex	A	Arc	A	Arc	A	Arc	Standard, 14 h.p.	—	—	—	BB	A	—
Citroen, 12, 24 h.p.	A	A	A	A	—	—	—	—	Hillman	A	A	A	A	A	A	Standard (other models)	A	A	A	A	A	A
Citroen, 11'4 h.p.	—	—	BB	A	BB	A	BB	A	Humber, 9/20 h.p.	A	A	A	A	A	A	Sunbeam, 4 and 6 cyl. .	A	A	A	A	A	A
									Humber (other models) .	BB	A	BB	A	BB	A	Singer	A	A	A	A	A	A
									Jowett	A	A	A	A	A	A	Talbot, 14/45 h.p.	BB	A	BB	A	BB	A
Cols. headed "S" show Summer Grades				Don't ask for "A" or "BB" Oil								Vauxhall, 20/60 and 14										
" " "W" " Winter "				— say Mobiloil first, always								h.p.										
												Wolseley, 4 and 6 cyl. .				BB						

Gargoyle
Mobiloil
is, and always
has been, pro-
duced exclu-
sively from the
finest selected
American
crudes.

BY AIR AND SEA ABROAD: EVENTS IN FRANCE AND GERMANY.



THE LAST FLIGHT OF A FAMOUS AIRMAN WHO HOPED TO CROSS THE ATLANTIC: THE "ARC-EN-CIEL," PILOTED BY M. DROUHIN, SHORTLY BEFORE THE FATAL CRASH.

The well-known French airman, M. Maurice Drouhin, was fatally injured when the Couzinet monoplane, "Arc-en-Ciel," which he was piloting on a final test flight before a proposed crossing of the Atlantic, crashed at Orly on August 8. The mechanic, M. Lanet, was killed, and M. Drouhin died the next day in hospital. Two passengers were injured. M. Drouhin won distinction during



THE CRASH OF THE COUZINET MONOPLANE, "ARC-EN-CIEL," DURING A FINAL TEST FLIGHT BEFORE ATTEMPTING THE ATLANTIC: WRECKAGE AT ORLY.

the war as a trainer of pilots. In 1920 he joined the Farman firm, as a pilot on the services from Paris to London, Brussels, and Amsterdam, and later became a test pilot. In 1921 he won the Grand Prix of the French Aero Club, and later established duration and altitude records. Last year he was to have flown the Atlantic with Mr. Charles Levine, but the contract was cancelled.



GERMAN NAVAL EXERCISES: THE "HELA" (RIGHT) WITH PRESIDENT HINDENBURG (CENTRE OF GROUP) ON DECK APPROACHING THE BATTLE-SHIP "SCHLESWIG-HOLSTEIN."

President von Hindenburg attended naval gunnery exercises of the German fleet at Kiel on August 8. The 13,200-ton battleship "Schleswig-Holstein," completed in 1908, has been modified internally for service as fleet flagship, and has been re-armed. The old battleship "Zähringen," steered and controlled by wireless, was used as a target.



THE FIRST TRIALS OF THE WORLD'S LARGEST FLYING-BOAT: THE ROHRBACH "ROMAR" ABOUT TO ENTER THE WATER AT TRAVEMÜNDE.

The first trials of the Rohrbach "Romar," the world's largest flying-boat, took place successfully at Travemünde on August 7. The machine, built at the Rohrbach Works, Berlin, for the Deutsche Lufthansa, is 81 ft. long, with a wing-span of 121 ft., and weighs, loaded, about 19 tons. She has three 800-h.p. B.M.W. "U" engines, giving her a maximum speed of 120 m.p.h., with a



A GIANT GERMAN FLYING-BOAT FOR A SOUTHERN ATLANTIC SERVICE: THE "ROMAR," WITH A WING-SPAN OF 121 FT., IN FLIGHT DURING HER TRIALS.

radius of 2500 miles, and is fitted to carry twelve passengers and a crew of five. Two other flying-boats of the same type are under construction. It is intended to use the "Romar" on an experimental Transatlantic service, by stages, between Europe and South America, including a 1500-mile "jump" from Cape Verd Islands to Fernando Noronha.



THE WORLD OF SCIENCE.



OYSTER-SHELLS, AND THEIR MAKING.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

"Canst tell how an oyster makes his shell?"

KING LEAR—Act I. Scene 5.

SHAKESPEARE'S sympathies were not limited to "all sorts and conditions of men"; they embraced also the "beasts that perish." Again and

the Marine Biological Association has, ever since its inception, hampered its efforts on our behalf. For it is primarily concerned with the problems relating to our food-fishes, using the term in its widest sense to include soles and herring, crabs and lobsters, oysters and cockles. This is a vastly more arduous undertaking than the "man in the street" has any conception of. For these creatures have to be studied from every possible point of view: their animate and inanimate environment and conditions of existence must be minutely examined if we are to gain the ends we set out to attain.

Now as touching this matter of oysters. The well-being of this dull and unimaginative mollusc is at least a theme which will arouse all who love aldermanic banquets. These partisans should be something more than grateful to Dr. J. H. Orton, who for years has made oysters the subject of his special care. Yet how many Aldermen, save such as belong to the Worshipful Company of Fishmongers, ever heard of his labours? For some time past he has been studying the problem raised by Shakespeare—"Canst tell how an oyster makes his shell?" Let there be no mistake; the information to be gleaned by the solution of this riddle is of first-rate importance. For the oyster will not grow unless it be happy. And such a poor, feckless creature it is that, unless happiness comes of itself, it cannot seek it. For one brief spell during its early infancy it enjoys the freedom of the seas. But presently settle it must, even in surroundings the most unsuitable. The duration of its life depends on that fateful home-coming. How it has fared since that momentous

60° F., physiological changes are set up which result in spawning. This taxes the bodily resources to the full, and leaves no material for the purposes of shell-growth.

The conditions of growth vary on different oyster-beds: shell-growth, for example, begins earlier in the spring and later in the autumn in the Plymouth area, on the Fal, than on the Blackwater beds. This process of intermittent growth will go on, it seems, for about seven years, though it is commonly cut short by the demands of the market. How oysters feed, what they feed on, and what food is the most conducive to fattening, are other problems which have to be investigated.

An oyster has to take what the gods send and be thankful. He has no choice; but that food must be furnished by the living tissues of the microscopic organisms known as diatoms and peridineans, creatures distinguished by the beauty of the form and sculpturing of their glass-like skeletons. On these the oyster fattens. Let the gourmet take note that the condition of fatness is "that state in which food material is stored up for future use in the form, largely, of glycogen and other carbo-hydrates . . . its degree can be recognised, by the naked eye, by the degree of development of the whitish to creamy homogeneous and somewhat translucent tissue." This description of that "creamy, translucent, glyco-genous tissue" makes one's mouth water! The process is attained in the autumn, and maintained during the winter. And, be it noted, the beds of Whitstable are more efficient and more constant in producing fat oysters than those of any others round our coasts: and this because the water of the Thames estuary is richer in phosphates and nitrates, and so affords a better feeding-ground for the organisms on which the oysters live.

From this observation it is suggested that less favoured beds, on other parts of the coast, should be "manured" artificially with the necessary phosphates and nitrates, to promote the growth of abundant crops of diatoms and peridineans on which oysters of various breeds feed. Enough has surely now been said to show that oyster-farming owes much to the laborious and complex investigations of the Marine Biological Association. Those who run oyster farms are now placed in possession of facts which they of themselves could never have discovered.



FIG. 1. WITH SHELLS OF GOOD SHAPE DUE TO CAREFUL "NURSING": MALE OYSTERS SHOWING A LARGE AUTUMN GROWTH.

These oysters, showing a large autumn growth, were proved to be males in July 1923; and were put into the sea on August 2. The new growth takes the form of white bands. These shells, it will be noted, are all very shapely, as a consequence of careful "nursing." Where they are left to themselves they are often misshapen, as a consequence of overcrowding.

again he makes use of the lore of his time in relation to natural history. When he makes the fool ask, "Canst tell how an oyster makes his shell?" he was setting a "poser" which at that time was unanswerable. He would have had to wait, indeed, more than three hundred years for that answer. For the mystery has only just been solved. And it was one, moreover, not easy of solution and possible only to a person trained in the art of observation and the methods of science.

Some, indeed, may sarcastically ask whether the world is any the better for such a tremendous discovery. For even now the layman's interest in the work of the scientific zoologist is so slight that he is constantly demanding to know of what "use" it can be. Convinced that the knowledge for which the man of science labours—at least where zoology is concerned—is "unmarketable," he deems it profitless. He is not altogether to blame for such attitude, for his education, like that of the world at large, high and low, has been defective. The men who run our schools, and set examination papers, labour under the same disadvantage as the rest of us. But it is high time that our "educationists" broke away from the fatuous state of smug satisfaction with their ideals and methods and asked themselves whether, after all, their views of the world are not very lop-sided.

They, at least, ought to know something of the science of biology; they, at least, ought to realise that we can never hope to grasp the nature of the world we live in so long as we neglect, persistently, the study of "the lower orders of creation," as well as of ourselves in our relation thereto. Something of these mysteries should be taught in every school in the land. A knowledge of the classics is good; a knowledge of Nature and the forces of Nature is better, having regard to our needs to-day.

This ignorance of, and inability to understand, the nature of the ends and aims of institutions like

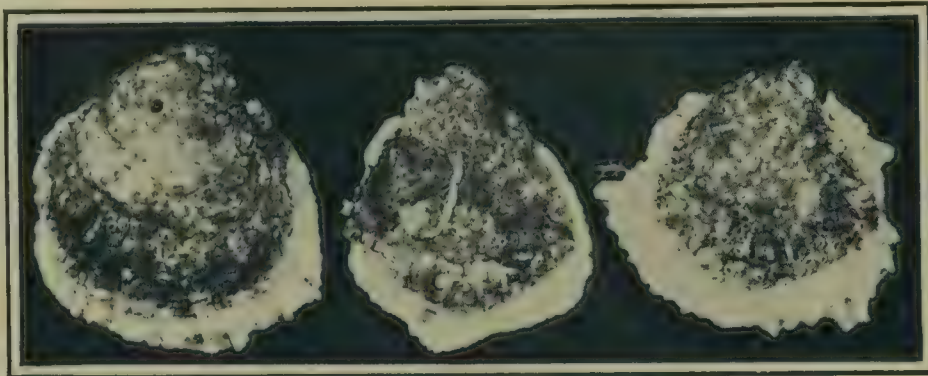


FIG. 2. CREATURES ALTERNATELY MALE AND FEMALE: FEMALE OYSTERS WITH WELL-GROWN SHELLS, STUDDED WITH BARNACLES, FROM THE BLACKWATER.

These shells, studded with small barnacles, show a heavy autumn growth. They came from West Mersy, River Blackwater, in October 1923. The oyster is alternately male and female. These three individuals were ripe females in July 1923, and were put into the sea on August 2.

event is found in the signs and tokens recorded on its shell, and these can only be read by the expert.

A long account of the complex factors governing the rate of shell-growth and the qualities of the shell would be wearisome. Let it suffice to say that it takes place by the addition of new material to the edge of the shell, as shown in the adjoining photographs, where the new shell-material appears as a white band, while at the same time new nacreous, or "mother-of-pearl," layers are added to the inner surface. The periods of greatest growth are those preceding and following the spawning. The rate and amount of growth depends on a number of things, such as the temperature and salinity of the water, and the amount of phosphates and nitrates in the water. If food be abundant, and a temperature of 50° to 52° F. be attained on a rising temperature, or a temperature of 60° to 57° F. on a falling temperature, shell-growth will occur. With a higher temperature—59° to

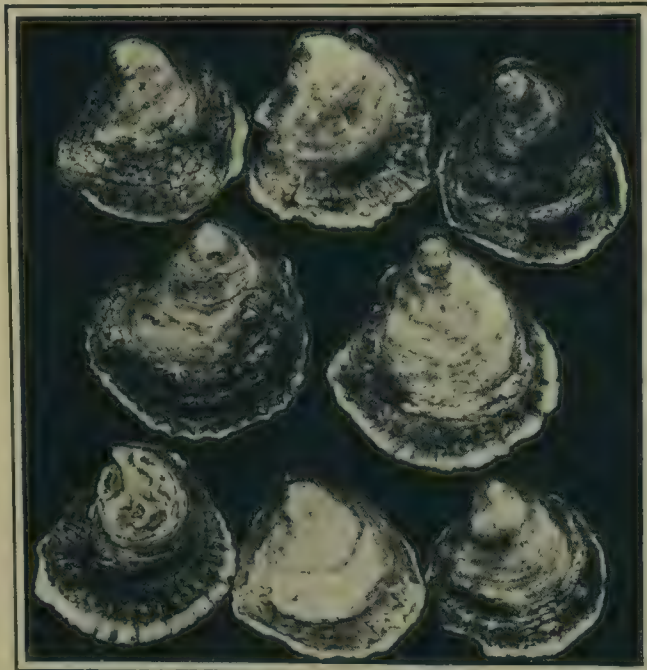


FIG. 3. SHELL-GROWTH SHOWN BY CONCENTRIC LINES, THE LATEST ADDITIONS FORMING A WHITE MARGIN: OYSTERS FROM THE YEALM. These are oysters showing good autumn shell-growth from the River Yealm from August 30 to October 1, 1923. The concentric lines indicate growth periods, the last showing as a broad white margin.—[Photographs by Mr. A. J. Smith.]

CINEMATOGRAPHY UNDER WATER BY SUNLIGHT: A SUBMARINE FILM CAMERA, AND ITS RESULTS IN HAITIAN SEAS.

BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY. SUBMARINE FILM PHOTOGRAPHS BY MR. FLOYD CROSBY.



SURGEON FISH AND
SCHOOLMASTER
SNAPPERS:
AN ENLARGEMENT
FROM A REMARK-
ABLE FILM OF
MARINE LIFE
TAKEN UNDER
WATER, OFF THE
COAST OF HAITI,
BY THE CAMERA
SHOWN ON
THIS PAGE.



THE PHOTOGRAPHER, IN DIVING HELMET (FROM WHICH AIR-BUBBLES
ARE FLOATING UP), AT WORK IN TEN FEET OF WATER: MANIPULATING
THE CAMERA FIXED ON A TRIPOD ON THE SEA-FLOOR.



HOW THE CAMERA IS ENCLOSED IN A WATER-TIGHT BRASS CASE:
THE CASE OPEN—SHOWING THE CAMERA PARTLY INSERTED, AND
"BUTTERFLY" NUTS FOR FIXING THE BACK END OF THE CASE (SEEN
BELOW).



SNAPPERS PLAYING ABOUT AMONG THE BRAIN CORALS: ANOTHER
SECTION OF FILM (ENLARGED) TAKEN UNDER WATER ON THE
CORAL REEFS OF PORT-AU-PRINCE BAY.

"SUBMARINE photography (writes Mr. John Tee-Van in the New York Zoological Society's "Bulletin") is such a recent matter, and of such unusual occurrence, that the apparatus employed is of more than passing interest." Describing that which he helped to devise, with Mr. William Beebe and others, for an expedition to Haiti, the writer continues: "In brief, it consisted of a brass, watertight case, into which a camera was inserted. The camera chosen was a motor-driven De Vry, using standard 35 mm. film. . . . The box and camera loaded with film weighs 39 lb. The front end of the case contains a plate-glass port, $2\frac{1}{4}$ in. in diameter and $\frac{1}{4}$ in. thick, through which the photographs are taken. The rear end of the box is open, so that the camera can be inserted. It is closed by a brass lid held tightly in place by ten butterfly nuts—a large rubber gasket being inserted between the lid and the box, making the joint so tight that not a single drop of water entered the camera during the months that it was used in Haiti. A small handle on top facilitated carrying the box, and was of utmost importance in lowering the camera by means of a rope to the diver. On the right side of the case is the lever which controls the starting and the stopping of the camera. . . . A large disk of heavy rubber, to avoid leaks at the joint, was held in place with a brass ring, and firmly cemented to the case at its periphery. At its centre, it was cemented between and held in place by large flat washers. . . . Using the camera in the field usually resolved itself into the following procedure. A reef having been found where conditions such as adequate scenic effects and sufficient numbers of fish could be found, the photographer went down in his helmet, and selected a suitable background. After choosing the spot, he measured off the distance to where the camera was

[Continued below.]



THE BRASS CASE ENCLOSING THE CAMERA: A RECTANGULAR BOX ($12\frac{1}{2}$ IN. LONG, 7 IN. HIGH, AND $5\frac{1}{2}$ IN. WIDE), SHOWING THE ROUND GLASS (ON RIGHT) THROUGH WHICH PHOTOGRAPHS ARE TAKEN, AND THE STARTING LEVER FIXED ON A RUBBER DISC TO PREVENT WATER ENTERING.

Continued,

to be placed, appraised the amount of light (i.e., sunlight, the only illuminant used), and ascended to the surface. The camera was then loaded with film, wound up, the lens set, because of the refraction of the water, to two thirds the distance measured below, and the diaphragm adjusted to whatever aperture was considered necessary. The diaphragm setting employed during most of our photography, at depths of 8 to 15 ft. between 10.30 and 1.30, with bright sun as near overhead as it could be, was between f. 5.3 and f. 8, using f. 3.5 lens. The speed of the camera, of course, was standard—16 exposures a second. After the adjustments were made, the

photographer descended and the camera was lowered to him. He then placed it on a tripod having a metal top—the metal being mostly to prevent the tripod floating away. The fish were baited if necessary to concentrate them in one spot, and the photographer pressed the lever whenever he felt that it was worth while. . . . Beyond 25 ft. from the camera, the haze was too great to pick up more than vague outlines. In clearer water, further distance might easily be attained. . . . The apparatus is as simple as it could possibly be, and the resulting photographs have proved of great beauty and of real scientific worth."

THE PAST IN PERSIA: IV.—THE MUHAMMEDAN PERIOD,

PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR ERNST

SINCE 630 A.D.—TREASURES OF BYGONE ARCHITECTURE.

HERZFELD, THE WELL-KNOWN GERMAN ARCHEOLOGIST.



1. THE TOMB OF A RULER OF TABARISTAN, AT THE SOUTH-EAST CORNER OF THE CASPIAN, OF 1020 A.D.: A SIMPLE BUILDING, BUT MARKING A NEW ART.



5. THE OLD GATE OF THE FRIDAY MOSQUE, ISFAHAN: KHORASAN ARCHITECTURE SUPREME IN WEST IRAN UNDER THE SELJUKS.



9. THE ENTRANCE TO A SAINT'S TOMB ON THE ISLAND OF KHARG: MUHAMMEDAN ART OF THE SAME PERIOD AS IN FIG. 1.



2. A SAINT'S TOMB AND A MINARET: REMAINS OF A LARGE BUILDING NEAR MASHAD, FOUNDED c. 1000 A.D. BY A VIZIER OF MAHMUD OF GHAZNI.



6. "PERHAPS THE FINEST EXAMPLE OF CUFIC WRITING IN THE WHOLE MUHAMMEDAN WORLD": THE INSCRIPTION OF NIZAM AL-MULK, THE GRAND VIZIER OF THE FIRST THREE SELJUK SULTANS, IN THE SMALL MADRASAH AT KHARGIRD, DATING FROM ABOUT 1058 A.D.

had once more been "exalted" on the day of the "Exaltatio Crucis," in A.D. 629, at Jerusalem. One of the leading Arab merchants of Mecca was present, saw the processions and feasts, wondered at the sight, and told his story at home. It was the last triumph of a world grown senile, and the prophet of the coming age had already been born at Mecca.

The Muhammadan conquest, miraculous in its far-reaching consequences, can be understood only as the last phase of a development that began centuries before: the reaction of Asia against Hellenisation. Just as had happened after the conquest by Alexander, Persia, like the other provinces, had at first to undergo the influx of a great mass of foreign thought, a new race having conquered the land, frontiers having been abolished, the horizon of men totally changed. Hence the first centuries of Islam are marked by a unity and universal similarity of thought over the whole extent of the Muhammadan world. But with the foundation of Baghdad already the reaction begins, and its main source is Khorasan. At the same time, where the names of Firdausi and Rumi mark the splendid revival of Iranian poetry and science, the first architectural monuments also reappear. Fig. 1 shows the tomb of a ruler of Tabaristan, at the south-east corner of the Caspian, dated 1020 A.D. It is a building as simple as possible, but one feels conscious of being near the beginning of a new art. To define exactly from whence these fresh artistic ideas came, is difficult, as the preceding documents are missing. But there can be little doubt that almost all of them originated from older Sassanian ones. We find the type of the Sassanian fire-temple changed into Mashads, or sanctuaries of Muhammadan martyrs, the Sassanian palaces furnishing the model of Muhammadan madrasahs or high-schools, Zoroastrian fire-temples or towers of silence converted into mausoleums. But every detail in this art shows the final domination of the last traces of Hellenistic influence: the Asiatic reaction is victorious on the whole line. Fig. 2 shows the remains of a large edifice near Mashad, founded about the year 1000 A.D. by a vizier of Mahmud of Ghazni, the protector, and later the persecutor, of Firdausi.

(Continued in Box 3.)

1. The following article concludes a series of four written for us by Professor Herzfeld on his discoveries in Persia. While it is complete in itself, and does not depend for its interest on a knowledge of the preceding articles, some of our readers may like to be reminded of them. The first, dealing with prehistoric times in Persia, appeared in our issue of November 10, 1927; the second, on the Achaemenian period, in that of December 24; and the third, on the Hellenistic and Sassanian period (330 B.C. to 630 A.D.), in that of February 11 last.

AT the beginning of the seventh century A.D., the two powers of the ancient world, Persia and Rome, had exhausted all their strength in a hopeless rivalry. The Persian armies had camped before the gates of Constantinople, while barbaric people from the north were making incursions on the northern frontiers of the reduced empire at the same time. But the political and strategical genius of the new emperor, Heraclius, had turned the luck. Byzantine armies had conquered Ganjak and Dastagerd, two residences of the king, Khusrav Parviz; the Holy Cross, which had fallen into the hands of the Persians when they took Jerusalem, had been returned and

(Continued in Box 2.)

2. The adjoining caravanserai, school, and hospital have disappeared; the tomb of the saint alone, and one high minaret, survive. Another tomb stands at Damghan (Fig. 3), on the Khorasan road, built by a governor of that region in 1026 A.D., of fine workmanship, the only ornament being a large Cufic inscription. In its interior there is a much richer inscription, painted in dark blue on the white wall. The free use of inscriptions in Muhammadan architecture has an underlying meaning much older than Muhammadanism: it is the magic power of writing. Perhaps the finest example of Cufic writing in the whole Muhammadan world is the inscription of Nizam al-Mulk, the grand-vizier of the first three Seljuk Sultans, in the small madrasah at Khargird, about 1058 A.D. (Fig. 6). Nizam al-Mulk founded the first and many madrasahs, to promote Muhammadan orthodoxy, which was strongly attacked in his time by extreme heterodox sects.

At Bostan, near Damghan, is a sanctuary, a hundred years younger, with a minaret (Fig. 4) which shows the progress of arabesque decoration. But it is all mosaic of bricks, no coloured or glazed tiles being yet used in exterior architecture. This style of Khorasan eventually became supreme in Western Iran under the

(Continued in Box 1.)



3. A TOMB AT DAMGHAN, ON THE KHORASAN ROAD, BUILT BY A GOVERNOR OF THE REGION, 1026 A.D.: ORNAMENTED ONLY BY A CUFIC INSCRIPTION.



4. THE TOP OF A MINARET AT BOSTAN, NEAR DAMGHAN: A STAGE IN THE PROGRESS OF ARABESQUE DECORATION—A MOSAIC OF BRICKS.



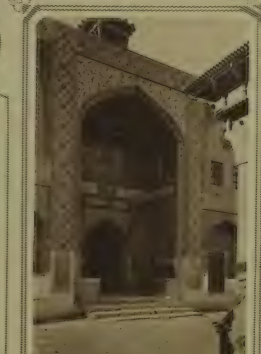
7. STUCCO DECORATION IN THE MOSQUE OF WARAMIN, SOUTH OF TEHERAN: A MOGHUL BUILDING WHERE "THE INTERIOR DECORATION IS IN ELABORATE PLASTER WORK, AND THE EXTERIOR HAS BLUE TILES CONTRASTING WITH THE REDDISH BRICKS AND WHITE PLASTER GROUND IN AN EXQUISITE HARMONY OF COLOURS, AND OF INIMITABLE PERFECTION."

Seljuks. The old gate of the Friday Mosque of Isfahan (Fig. 5) is an example. The mosque of Waramin, south of Teheran, belongs already to the Moghul epoch, having been commenced under the Sultan Abu Sa'id, and finished under Shahrokh. The plan is that of a Sassanian palace, and the structure shows what has become of the older Khorasan architecture. The interior decoration is in elaborate plaster work (Fig. 7), and the exterior presents the use of turquoise and lapis-lazuli blue tiles, contrasting with the reddish bricks and white plaster ground in an exquisite harmony of colours, and of inimitable perfection.

Although the Tartars and Moghuls did not merely ravage the conquered lands, but most of the surviving monuments are theirs, and although these do not at all represent a Moghul art in Persia, but only Persian art during the Moghul period, the monuments show that not only the apogee of Muhammadan art had been passed in 1225, but that, in spite of the marvellous second flowering of Persian art in the sixteenth century under the Safavids, Muhammadan art was already dying in the thirteenth century. Fig. 8, the interior of a sanctuary not far south of Isfahan, Pir Bakran, and Fig. 9, the entrance of a saint's tomb on the island of Kharg, of the same period, are still good examples of the art of that time. Fig. 10 shows one of the finest, perhaps the finest, specimen of Safavid mosaic work in tiles, from a small sanctuary at Isfahan, called Harun-i-Wilayat. The design resembles the most beautiful carpets, and the colours are of a depth and power of light surpassing jewels. But this architecture is merely great in decoration. Although sometimes of large dimensions and very picturesque, it has lost all its original power. The absolute end of artistic creative power coincides with the revival when, by the Renaissance in Southern Europe, by the new religious developments in Northern Europe, and by the great discoveries of the New World and the routes to the Far East, the ascendancy of Europe over the East was finally established. But the old civilisation of the Near East was already dying before that time, and, like the Ancient East, symbolized by the marvel of Persepolis, it has to-day taken its place among the things that have ceased to be.



8. THE INTERIOR OF A SANCTUARY NEAR ISFAHAN: PIR BAKRAN—A GOOD EXAMPLE OF MUHAMMEDAN ART, ABOUT 1313 A.D.



10. "PERHAPS THE FINEST SPECIMEN OF SAFAVID MOSAIC WORK IN TILES": AN ISFAHAN SANCTUARY, HARUN-I-WILAYAT.

The World of the Kinema.

By MICHAEL ORME.

"WARNING SHADOWS."

FOUR or five years ago, an extraordinary film made its appearance at the Tivoli, where it ran for a few weeks, reaping much praise from the Press and some appreciation from the discriminating public. It migrated afterwards, for a short spell of waning popularity, to another London kinema, and then disappeared into limbo. Despite all the laudations of the critics, who, for once, united in their recognition of a fine piece of work, exhibitors fought shy of an unusual picture which diverged so entirely from their standards. It would scarcely be fair to say that the general public endorsed the views of the exhibitors, though probably it would have done so at that time, for the film was never tried out after its initial showing. It has remained for the enterprising manager of the Avenue Pavilion, Mr. Leslie Ogilvie, to bring back this remarkable production from the realms of lost

treasures, having, we are told, got hold of the one remaining usable copy from Manchester. "Warning Shadows" ("Schattenspiel"), following hard on the heels of "Waxworks," is, like its predecessor, of German origin. It was made, many years ago, by Dr. Paul Robison (producer of the much more conventional "Manon Lescaut"), and remains, in spite of its age and a certain hard quality of its photography, one of the finest examples of imaginative production Germany has sent us, though, to my thinking, "Destiny" ("Der müde Tod"), which is also included in Mr. Ogilvie's interesting list of pictures, runs it very close. Both titles are unsatisfactorily translated; but that is, after all, of small importance.

"Warning Shadows" is the most stimulating drama the screen has given us so far—stimulating, that is, to the imagination of the onlooker. Here are no bald statements, but suggestions; no definite facts, but a series of clues which, fitted together in the observer's mind, lead to a self-revealing conclusion. So fascinating, so fanciful, are these scattered clues that the game of picking them up and piecing them together becomes irresistible. And when you have assembled them all, got the puzzle-picture neatly arranged, the prime mover in the game, with a twinkle in his eye, and a rich chuckle—at least, I'll swear I heard a chuckle—jumps him on to a fat pig and rides away to the land of whimsies, the while a terrified peasant crosses himself. Who was he? What was he? A magician, a mesmerist? Ask Dr. Robison. At any rate, he did a good evening's work before he embarked on his porcine flight.

Somewhere about the end of the eighteenth century, somewhere in Europe, a party of revellers was gathered together around a festive board. Musicians did their best to enliven the occasion, a couple of footmen pursued their tasks with soft-footed alacrity, and out into the quiet, moonlit, cobble-stoned streets laughter rang. But that something was amiss, all the same, is soon apparent. For, obviously, the middle-aged husband is alive to the desire that is burning in the

breast of one of his young guests, and the pretty wife is provocative, as well as kind to her young lover. The other guests are uneasy—the atmosphere is tense. Mirrors play queer games with reflected pictures; tall candles join in the jugglery; and one of the soft-footed servants is a sinister fellow who knows more than he should. So the advent of an elderly, kindly-looking person with an old carpet-bag that promises entertainment is joyfully welcomed by the apprehensive party. The old showman—for such he seems to be—proceeds to set up his puppets for a Chinese shadow-play, the *ombres chinoises* that used to delight our forefathers. The Celestial love-story develops—it appears to echo something of the actual situation—and the revellers are spell-bound. Then the showman, or magician, or what-you-will, slyly proceeds to steal from the absorbed audience, from the jealous husband, the pretty wife, the young lover, and all the rest of them, their shadows. He draws those shadows on to the screen: it is they, and not the Chinese puppets, who take up the drama and enact it to its tragic conclusion. But all the while the diners look on at what might have been, what must inevitably have been, if the little showman had not had a finger in the pie. When all is over, the guests, including the lover, slink away, whilst husband and wife look at each other with a new understanding. She pushes open the window and lets in the fresh air of a vigorous young morning—and the magician rides away on his fat pig! And we return from some distant town where we have witnessed an absorbing tale of love and vengeance as one might return from a land of dreams.

Dr. Robison's methods in this drama of tragic shadows—for it is always the shadows that predominate—are triumphantly successful. He creates exactly the atmosphere he desires—somewhat ominous, fantastical, yet peculiarly gripping—mainly through his masterly use of the shadows that herald every move of the drama's protagonists. The shadow-drama of the screen—"nothing but shadows," as the kinema's detractors are wont to sneer. If you want to see how eloquent and how poignant shadows can be, go to the Shaftesbury Pavilion. The actors and actresses behind the shadows include Fritz Rasp as the servant, and Alexander Granach as the little showman, with Ruth Weyher and Fritz Kortner as wife and husband. Not one of the cast could possibly be bettered.

STAGE AND FILM TECHNIQUE.

Already there is talk of the formation of a new school of film acting, aspirants to which will be

required not only to possess all the special qualifications that go to make a good screen actor or actress, but also to graduate in the art of diction—hitherto the exclusive prerogative of the stage proper. As I have already said in this page, I myself doubt very much whether "talking pictures" will ever have a great artistic or popular vogue. That remains to be seen—or, rather, heard.

But if they are to be "tried out" at all on a public which is in many ways extremely long-suffering in matters pertaining to films generally, it is earnestly to be hoped that directors will pay as much attention to the spoken work of their companies as to the "registering" of emotions by face and pose. Because a screen actress has charming eyes, a graceful figure, and expressive mouth—in fact, a perfect "photographic personality"—because an experienced film hero can convey "I love you" with one movement of his outstretched

hands, it does not in the least follow that either or both are equally well equipped to speak effectively what, on the stage, would be their "lines"; on the screen, their "sub-titles." Comparatively few of those belonging to the stage proper have really mastered film technique.

"THE KING'S HIGHWAY."

Among the artists who are equally at home on the boards and on the screen, Mr. Matheson Lang ranks high. In his latest film, "The King's Highway" (at the Marble Arch Pavilion), he evinces once more his mastery of screen technique as remarkably as he did in his unforgettable performance as "Mr. Wu." Probably from the point of view of Mr. Lang himself the latter was the more difficult, and therefore the greater achievement. For he had to contend not only with what was then to him a new method, but with his own creation of the stage part. It would be interesting to know, if he would tell us, how much the conception of the one helped or hindered the other. In "The King's Highway" he has, of course, a perfectly straightforward "run"—a comparatively unexciting rôle this, of the highwayman redeemed by love for a woman and loyalty to his confederates. And, fine character actor as he is, I could not help feeling that he was wasted in it. It is a pleasant film—British through and through—a Stoll production with an English cast, direction, and settings. These last are particularly attractive.

And Mr. Lang plays the whole thing as to the manner born. Whether in black mask, with up-lifted pistol at a traveller's stirrup on the open road; among the chattering dandies and their ladies in the fashionable crowd before the Bath Pump-Room; in the dock at the Old Bailey; in the tumbril with a rope about his neck—he is the moving spirit and inspiration of it all. Miss Joan Lockton, charming in her curls and flounces; Mr. James Carew as the would-be impartial Judge, not above corruption; Mr. Gerald Ames as the be-ruffled villain (why is he always cast for these iniquitous parts?)—formed an able support. But to those who are endeavouring to raise the whole standard of British film production I would say that they are throwing away a golden opportunity in offering parts such as that of Paul Clifford to Mr. Matheson Lang. Why does not someone write a film story specially for him? A story in which his great qualities of subtle characterisation, grace, and experience can find adequate scope?



A MUSICAL-COMEDY ACTRESS FROM NEW YORK COMES TO LONDON VIA MANCHESTER: MISS ZELMA O'NEAL, AS FLO, IN "GOOD NEWS," AT THE CARLTON.



AN AMERICAN COMEDIAN NEW TO THE LONDON STAGE: MR. ARTHUR WEST, AS HE APPEARS IN "GOOD NEWS," AT THE CARLTON THEATRE.



A NEW AMERICAN MUSICAL COMEDY IN LONDON: "GOOD NEWS" AT THE CARLTON THEATRE—(L. TO R.) MISS GOODIE MONTGOMERY, MR. BOBBY JARVIS, AND MR. EDWARD GARGAN, IN A SCENE THAT PRODUCES A CHOKING SENSATION.

After a preliminary run at Manchester, it was arranged to produce the new American musical comedy, "Good News," in London, at the Carlton Theatre, on August 15. The story deals with college life in the States, and there is a thrilling incident in a game of football on the stage. This scene is laid at Taft College, and the players are all represented by students. As our photographs show, the piece is not lacking in comic situations.

AIR "WAR" SEEN FROM THE AIR: THE MENACE TO BATTLESHIPS.



"THEY COME NOT SINGLE SPIES, BUT IN BATTALIONS": UNITED STATES WAR AEROPLANES FLYING IN SQUADRON FORMATION.



SMOKE-SCREENS IN THE AIR, AS ON THE SEA: A GROUP OF AMERICAN WAR AEROPLANES PRODUCING ARTIFICIAL FOG.



THE AIR WEAPON WHICH, IN ITS LATEST FORM, WOULD BE THE GREATEST DANGER TO BATTLE-FLEETS IN ANY FUTURE WAR: AN AERIAL TORPEDO, LAUNCHED FROM AN AEROPLANE, SPEEDING THROUGH THE WATER TOWARDS ITS TARGET.



THE AERIAL TORPEDO STRIKES THE DOOMED SHIP: THE FIRST PHASE OF THE RESULTANT EXPLOSION, SEEN FROM THE AIR.



A LATER PHASE OF THE EXPLOSION: AN AIR VIEW OF AN OBSOLETE AMERICAN WARSHIP DESTROYED FOR PRACTICE PURPOSES.



HOW A GREAT BATTLE-SHIP MIGHT BE SUNK BY AN AERIAL TORPEDO: THE FINAL PHASE—THE TARGET SHIP HEELING OVER.

The potentialities of aircraft in any future war have been prominent in the public mind of late in London, at least, through the recent demonstration bombing raids carried out to test the air defences. Equally important is the question of the effect on fleets at sea of the greatly increased offensive power of the aeroplane. The operations here illustrated are not, of course, of a kind unknown on this side of the Atlantic, but the photographs are of interest as showing American methods, and the results of air attacks on warships as seen from the air. In a note that accompanied the photographs we read: "The war of the future will be more

and more a war of technics, in which the air weapon will play a preponderant rôle. Every country is at present actively engaged in the perfecting of this super-modern war weapon. These pictures show two new technical achievements of the (United States) air fleet: the production of artificial fog for concealing one's position and fighting formation; also the use of aerial torpedoes, which, launched from an aeroplane, will act in the same way as an ordinary sea torpedo. The invention of this aerial torpedo means that the hitherto unconquerable battle fleets of the Great Powers have now to reckon with a new and dangerous adversary "



THE old porcelain-factory in the village of Bow, on the banks of the Lea, which divides Middlesex from Essex, has offered a considerable number of puzzles to the collector. It ran in competition with another village factory at Chelsea, the other side of London. Of the two, Bow had the longer life. The Chelsea factory was bought in 1769, and the Bow factory in 1776, by William Duesbury, of Derby. There is a good deal of conjecture in regard to the origin of the Bow factory. It has been placed as early as 1730, but the first positive evidence of its existence is in 1744, when Edward Heylin, of Bow, and Thomas Frye, an Irish artist, of West Ham, took out a patent for manufacturing ware "equal to, if not exceeding in goodness and beauty, china or porcelain ware imported from abroad. The material is an earth, the produce of the Cherokee nation in America, called by the natives *unaker*." Five years afterwards, Thomas Frye took out alone another patent "for a new method of making a certain ware which is not inferior in beauty and fineness, and is rather superior in strength, than the earthenware which is brought from the East Indies, and is commonly known by the name of China, Japan, or Porcelain ware."

In regard to the first proprietors of Bow, the name of Edward Heylin is on the Bristol Burgess Roll of Pottery. On July 15, 1731, at the request of the Mayor, he was admitted, and took the oath of obedience. It is nowhere else recorded that he was a potter. Indeed, he seems to have been a merchant in copper ore with connections in Bristol and London.

Of Thomas Frye it is certain that his patent referred to the use of calcined bones. This bone porcelain is one of the triumphs of English ceramic art. Frye has serious claims as an artist. He painted miniatures and oil portraits. A full-length portrait,



FIG. 2. REALISM IN BOW CHINA, IN CONTRAST TO THE FRENCH PRODUCTIONS OF THE CONTEMPORARY FACTORY AT CHELSEA: A PAIR OF PEACOCKS IN NATURAL COLOURS.

life-size, of Jeremy Bentham in his academic robes at the age of thirteen, when he was admitted to Queen's College, Oxford, is in the National Portrait Gallery. Young Bentham took his degree of B.A. at sixteen, and at twenty years of age that of M.A. Frye's portrait of Frederick Prince of Wales is in the Hall of the Sadlers' Company; another royal portrait is of Queen Charlotte; and doubtless there are other of his portraits and miniatures not yet discovered. As an engraver he is well known, and belongs to that band of Dublin mezzotinters, Spooner, Purcell, Houston, and others, with MacArdell at their head, who came to London. Among Frye's best-known mezzotints are portraits of George III., Queen Charlotte, and Captain Cook. There is a series of life-size heads, and among fancy subjects are included "A Man with Turban," and "A Lady with Fan," believed to represent Peg Woffington. These find echoes in the models of Bow figures.

THE FINE ART OF COLLECTING.

XXV.—BOW CHINA: AN EIGHTEENTH-CENTURY VILLAGE INDUSTRY.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "Chats on Old Silver," "Old Sheffield Plate," etc.

It is evident that, under such artistic impulses, the Bow factory promised well. Frye's two daughters assisted him as painters on the china; one afterwards, in 1769, joined the Wedgwood factory. She painted scenes on the celebrated Catherine II. service. Vague as the documentary evidence is concerning Bow, the path can be traced. The inkstands inscribed "Made at New Canton," one in 1750, the other in the following year, were made just after Frye's patent



FIG. 1. BOW CHINA AT ITS BEST PERIOD: A PAIR OF FIGURES, REPRESENTING A MAN AND WOMAN IN TURKISH COSTUME, WITH ENAMEL DECORATION, IN COLOURS, ON ROCOCO BASES.—[By Courtesy of Messrs. Stoner and Evans.]

of 1749. The title of the factory was a challenge to the porcelain pouring in from the East. Excavations conducted on the site of the works (then a match-factory) in 1868, and again in 1922, offer as much data in wasters and fragments as can be brought forward practically to unravel some of the complications of Bow china, and to establish the character of its output. Fragments have been chemically analysed by the late Professor Sir Arthur Church, and others, and have proved the existence of bone ash at an early date at Bow. Its employment became fairly general in the latter part of the eighteenth century at other factories.

As to the success of Bow in its competition with Chelsea, in 1754 the account books show that the turnover was some £18,000. Of this £7150 represented "Debts to come in," as the old-fashioned balance-sheet shows. Frye broke down in health in 1759, and went to Wales for a year. He died of consumption in 1762. It is no new thing for financial troubles to assail artistic adventures in pottery. Bow came into the hands of Messrs. Weatherby and Crowther with a warehouse near the Tower, and a retail shop in Cornhill. Weatherby died at his house on Tower Hill in 1762. After this we find the bankruptcy of "John Crowther of Cornhill, chinaman," and sales at Spring Gardens auction rooms in 1764. And so the moribund factory dragged on till William Duesbury bought it in 1776 and transferred all the moulds and plant to Derby. This was the end of the Bow china factory.

In regard to the productions of Bow, they cover a wide field. Running neck and neck with Chelsea, it is not surprising to find examples of the one being confused with those of the other. Similarly, the use of the prunus blossom at Bow was no new thing. It has a delightful naïveté in comparison with Chinese examples, also in white (*blanc de Chine*). The quail or partridge pattern was found on Continental porcelain before Bow adopted it. But Bow seemed somehow to add a note of its own in the translation. Of the early Bow china made in the vague period at or before Heylin's patent in 1744, possibly of a glassy nature, little is known. Practically the earliest period offering unchallenged examples is that dating from the Frye patent: this includes the inkstands and a series of figures in undecorated white porcelain on square bases. These sometimes have incised marks, the sign of the planet Mercury or that of Mars, the latter a circle and an arrow.

The middle period of a factory exhibits its attainment to maturity. Bow offers fine technique and interesting models, including portrait figures, such as Woodward and Kitty Clive in costume in the play of "Lethe" and in "King Lear"; and many other subjects, all in white undecorated china—a great test for correct modelling. More ambitious subjects were attempted, such as the figure of Britannia holding the medallion of George II., and figures of General Wolfe, the Marquis of Granby, and others, decorated in enamel colours with gilding. Costume subjects, such as a pair, "A Man and Woman in Turkish Costume" (Fig. 1), or musicians—as, for instance, a man playing a cello and a woman with hurdy-gurdy (Fig. 3)—are from a great gallery of fanciful figure studies. There are derivative notes suggesting that the Bow artists were not unaware of Meissen models. In many, especially the smaller figures, there are deep circular holes below the base, held by some experts to be intended for use as a metal support for candle-holders. But when a square hole appears on the exterior near the base, it clearly denotes that it was intended to carry a gilded floral metal ornament. Such examples with complete garniture are known.

Of useful ware "for the use of Gentlemen's Kitchens, Private Families, Taverns, etc.," as the advertisement notifies in 1757, apart from richly enamelled dessert services, bowls, vases, and quite an array of tea services and teapots, Bow offers possibilities not yet wholly explored. Naturally important and identifiable figures have claimed especial attention. In fact, it has taken a great deal of research to differentiate between what is Bow and what is Chelsea, and what patterns were common to both. Eighteenth-century English factories had no foresight as to posterity and their prestige, and certainly no prophetic vision as to the collector. Marks are a stumbling block. Bow appears to have used an anchor and two detached daggers. Chelsea used an anchor. A column of Chinese-like characters found on Bow has a likeness to a Worcester mark. The "T. F.," safely thought to mean Thomas Frye, though in a Chinese-like script, turns out to be a Worcester mark.

But for what Bow represents, its fine beginnings, its delectable glaze, its pleasing models, its creation of the first English porcelain of soft body, connoisseurs pay a great and deserved tribute. It was M. Leon Solon, himself a potter, who prettily said that, in looking at a piece of our Bow china, he forgot it was derivative from the Chinese, and possessed a natural beauty of its own. "I find the nearest approach to the medium point between extreme hardness and exaggerated translucency; I might almost say the absolute perfection of the soft porcelain body. The very unevenness of the thick and mellow glaze, the indefinite variations which come to break the monotony



FIG. 3. COSTUME SUBJECTS WROUGHT IN BOW CHINA: A PAIR OF MUSICIANS—THE MAN, IN BLUE SURTOUT, PLAYING A 'CELLO; AND THE WOMAN, WITH A 'HURDY-GURDY, WEARING A DRESS WITH FLORAL DECORATIONS.

of the uniformly white field, contribute to increase in my estimation the attractiveness of the ware. . . . I look at the combined effects of body and glaze with the eye of an artist influenced above all by the chromatic aspects."

THE GREAT ATHLETIC MATCH: BRITISH EMPIRE v. UNITED STATES.



A VITAL RELAY RACE DETAIL IN WHICH THE UNITED STATES ATHLETES ARE MORE EXPERT THAN THE BRITISH: CHANGING THE BATON—IN THIS CASE, IN THE ONE MILE, IN WHICH A NEW WORLD'S RECORD WAS SET UP.

THE UNITED STATES RUNNER WHO ALWAYS WEARS DARK GLASSES: EMERSON SPENCER, WHO RAN AS THE FOURTH OF THE UNITED STATES TEAM, FINISHING IN THE RECORD-BREAKING ONE MILE RELAY. (TIME: 3 MIN. 32.5 SECS.)



HIS LAST RACE? D. G. A. LOWE (GREAT BRITAIN) FINISHING IN THE TWO-MILES RELAY.



PUTTING UP A NEW BRITISH RECORD: L. BARNES (U.S.A.), WHO CLEARED 13 FT. 9 IN. IN THE POLE JUMP.



A NEW BRITISH RECORD: E. B. HAM (U.S.A.) CLEARING 25 FT. 1 IN. IN THE LONG JUMP.



THE FOUR MILE RELAY, THE RACE THAT WAS THE GREATEST "THRILL": C. ELLIS (GREAT BRITAIN; LEFT) AND L. HAHN (U.S.A.) FINISHING—ELLIS IN 4 MIN. 14.5 SEC. FOR THE LAST STAGE.



THE MOST POPULAR OF BRITISH HURDLERS: LORD BURGHLEY AT THE WATER JUMP IN THE EIGHT-LAPS STEEPLECHASE, AN EVENT WON BY THE BRITISH EMPIRE BY 10 YARDS, IN 7 MIN. 52 SECS.

The Athletic Match between the British Empire and the United States, held at Stamford Bridge, on August 11, was remarkable not only for fine results achieved, but for the fact that it attracted a crowd of over 41,000 people. The United States began by winning no fewer than five events, and it was not until the Four Mile Relay that the Union Jack went up. In the end, the U.S. won by eight events to six. In the relay races there were four members of each team. In the Putting the Weight, the Pole Jump, the High Jump, Throwing the Javelin, the Long Jump, and Throwing the Hammer, there were three. The Four Mile Relay was most dramatic. After the first two miles America had

apparently an unbeatable lead; then W. M. Whyte (Australia) gained some fourteen yards on Robinson (U.S.A.), with the result that Hahn started on the fourth mile only six yards in front of Ellis, who ran a magnificent mile and finished two yards ahead. The United States won the 400 Yards, One Mile, 480 Yards Hurdles, Putting the Weight, the Pole Jump, the High Jump, Throwing the Hammer, and the Long Jump. The British Empire won the Four Miles, the Two Miles, the Eight-Laps Steeplechase, the Three Mile Team Race, Throwing the Javelin, and the Medley Relay. It is understood, by the way, that D. G. A. Lowe's appearance on this occasion marked the end of his running career.



A fascinating "dancing ensemble" comprising knickers and brassière fashioned in exquisite lace and crêpe-de-Chine: it is a new model at Robinson and Cleaver's.

The Autumn Hat Steals from the Bonnet.

Decidedly those critics of the modern generation who insisted that manners and modes would inevitably swing back towards those of our grandmothers will rejoice this season. Not only have frocks borrowed the frills and bows of a modernised crinoline and bustle, but the hat is following the same backwards trend. Many of the new felts and velours for the autumn are in very sharp contrast to the smart cut-away brims which have been 'our portion this summer. The new designs show a rather oval brim tilted over the eyes like a

Fashions & Fancies

monuments, and now, in the autumn, jewelled trees are blossoming instead of falling. There are glittering fir-trees ensclosed in wintry velour hats, and spreading palms adorn the lighter felts. The same little trees, in even smaller versions, form the corner decoration

of those smooth, black antelope bags with flat enamelled frames which hide so carefully the secret of the opening. Bags seem to be growing smaller at last. The oblong and square shapes are newer than the modified version of a "gladstone," and dark-coloured leathers with enamelled tops are designed to harmonise with the more sober fashions of autumn. A very deep russet brown and "afghan" brown are smart, both for tweed coats and accessories.

The Evening Ensemble.

Once again the very practical fashion of an evening frock and coat to match is making its appearance. Or, rather, an "accompanying" ensemble is perhaps a truer description, for they are not always of the same material, but of similar colouring. For instance, a chiffon velvet coat with cuffs and border of fur may have a long scarf and lining of chiffon. The frock is made of the latter material, with a petalled border of the velvet. Corded taffeta and a new, slightly heavier ring velvet is another fashionable alliance. Two shades of midnight-blue used together is very smart. One lovely model has a chiffon frock in the lighter colour with godets of darker ring velvet, while the coat is of this material completed with a billowing scarf collar of the lighter chiffon tied in a huge bow at the back of the neck, with long, fluttering ends.

Fashions for Scotland.

The more immediate considerations are the fashions for Scotland. There

is no greater authority on correct sports modes of this nature than Burberrys in the Haymarket, S.W., and two of their latest models are sketched on this page. The coat and skirt is of checked tweed in tones of pink and brown, and the fur-trimmed coat is of Saxony in a new design with "dots" or checks of brown, pink, and white. All shades of brown, ranging from nigger to pinky-fawn, are fashionable. Game feather tweeds are always good for the moors, and the real Harris tweeds show signs of returning to favour. Sports hats in velour and felt to match the costumes can also be obtained in these salons.

Lingerie Becomes More Frivolous.

In sympathy with the more feminine frocks, lingerie is becoming more frivolous and less "tailored." Lace is again playing an important part in the decorative design. For dancing, there are exquisite sets of knickers and brassière composed of much lace and a little crêpe-de-Chine, such as those pictured on this page. They come from Robinson and Cleaver's, of Regent Street, W., who are celebrated for their beautiful lingerie. These dance sets with knickers and brassière to match are the latest vogue. Many women, however, prefer the combined cami-knickers, and opposite is a lovely pair in pink crêpe-de-Chine with petalled ends, available for 63s. 9d. Then there are crêpe-de-Chine nighties trimmed with lace available for 29s. 6d., and in satin beauté for 49s. 9d. A very special investment which comes at an opportune moment with the approach of autumn is a quilted Jap silk dressing-gown available for 29s. 9d.; and jackets of the same calibre are 18s. 6d. Sleeveless coloured cambric nighties

These crêpe-de-Chine cami-knickers with a deep fine lace yoke and petalled ends are to be found at Robinson and Cleaver's, Regent Street, W.

decorated with open-work embroidery and tucks can be secured for the modest sum of 6s. 11d. They wash and wear splendidly.

The Schoolgirl's Outfit.

Now is the time when every schoolgirl's wardrobe is being overhauled for the coming term. Many more youthful schoolgirls are starting their career at a public school in September, and for them an entire trousseau is needed. Only those who have been to a large school themselves realise how much the right clothes have to do with a happy beginning. There is no doubt about anything if you visit Rowe's, of 106, New Bond Street, W., who are specialists in school outfits for boys and girls. Catalogues devoted to either can be obtained on request, completed with a typical school inventory and a self-measurement chart. From there come the frocks and suit sketched here. The double-breasted serge coat and skirt is available for 5½ guineas (for a girl of twelve years), and the frock in navy repp with cuffs and collars of beige crêpe-de-Chine is obtainable from £3 17s. 6d., length 26 in. Afternoon and evening frocks in silk and crêpe-de-Chine range from £4 14s. 6d., in all sizes and colours.



New tweeds for Scotland from Burberry's, in the Haymarket, S.W. The fur-trimmed coat is of Saxony in a distinctive design introducing shades of brown, fawn, and pink, and the coat and skirt is of pinky-beige tweed.

bonnet, trimmed in many amusing ways. A peter-sham ribbon, for instance, appears where the brim joins the crown, ending in a jaunty little bow at the summit. Another variation has the brim still bonnet-shaped, but turned back to reveal a lining of a lighter velour. Trimmings of leaves in feathers of velvet are introduced on the under-side of these "poke" brims, and, as you may imagine, the result is irresistible and far more flattering to the face than the small, bizarre shapes which owed their smartness to irregularity of outline.

Palm Trees and Firs.

The hat ornament continually changes its source of inspiration. We have had geometrical triangles and "figures," miniatures of famous architectural



These practical items of a schoolgirl's autumn term equipment come from Rowe's, of 106, New Bond Street, W., who specialise in complete outfits for the public school both for boys and girls.

A CADDIE'S CAREER.



"THE ZEBRA."

Sir Benjamin Greasebery, the Margarine King,
Has a wife who's a simple and shy little thing
And a foil to his opulent bearing.
His stripes and his checks are so screamingly bright
Hostile Members declare he has damaged their sight,
And thus murdered their golf past repairing.

Wee Angus observes him with partial distaste;
Such a tub could not possibly swing from the waist—
He should stick to Clock-golf and a putter.
Yet this glossy creator of cheap Margarine
Smokes the One Cigarette on which Angus is keen—
Pure and bland as the very best butter!

F. R. HOLMES.

ABDULLA

SUPERB CIGARETTES

TURKISH

EGYPTIAN

VIRGINIA

FACIAL CHARACTERISTICS OF THE CRIMINAL.

(Continued from page 300.)

the sneer, and the sounds emitted during moments of stress or acts of violence deform the lips of the malefactor. This is especially so if the man or woman associates with others of his ilk. The solitary forger or swindler will not acquire the evil twist until he goes to prison.

I have already mentioned the glassy, expressionless eyes often met with among criminals. That applies principally to dark eyes, and is therefore less apparent in England. Nevertheless, all criminals acquire the peculiar power of veiling their thoughts behind a blank stare, although many are gifted with an abnormal mobility of the eye when necessary for quick action. There is the case of a man who had developed the power to move each eye separately. By dint of long practice, he was able to turn them in different directions like a chameleon, and focus the two distinct images clearly. He was a dangerous pickpocket, and this ability to watch in opposite directions simultaneously enabled him to escape the detectives lurking in the crowds which he favoured with his attentions. Several of his victims had reported that a man with a squint (for so it had appeared to them) stumbled against them just before they discovered that money or valuables had disappeared; but for weeks detectives hunted in vain.

Then, quite by chance, a man was arrested for suspicious behaviour. He was apparently blind in one eye, and when a doctor lifted the lid, he perceived only a red, inflamed eyeball. Although there was no tangible evidence against the fellow, he was photographed and his finger-prints were taken. Notwithstanding the doctor's report, the detectives were convinced they had caught the right man, and a trick was tried which proved entirely successful. He was shown a watch and asked if it was not one which he had stolen. Whilst he examined it, a shot and a loud agonised cry came from the opposite side of the room. Instantly the "blind" eye twisted round in its socket and gazed in the direction of the unexpected commotion. After that there was no help for him, and witness after witness came to headquarters and identified the man with the independent eyes.

The Marseilles laboratories have also made a careful study of the dominant facial characteristics of African and Oriental criminals. As with the European, the ears betray their reversion to an inferior type. An examination of hundreds of photographs of Chinese

malefactors, mostly thieves and hatchet men, disclosed the fact that all had abnormally large lobes and a strongly marked temporal development. But it is among the Arabs, Tunisians, and Algerians that the most clearly defined malformation of the ear is to be found. It is a curious fact that this malformation, so prevalent in the male, is rarely if ever found in female offenders. This merely confirms the theory that it is truly an indication of reversion to a species allied to man in the pre-civilised state; for, although the female may help the male in any undertaking, she is rarely a congenital criminal. She commits thefts and other minor offences, but neither kills nor robs from any irresistible instinct urging her to rebel against law and order. Her rôle was ever to tend the young and wait on her man. He alone was the hunter and fighter.

THE ANTICHRIST.

(Continued from page 298.)

rediscovered in the ancient books the principles of military art and of high statesmanship. Christianity was pacifist, and occupied above all else with the perfection of the individual; Christianity had demilitarised Europe and stifled the great spirit of politics. The Renaissance was, above all else, a movement of military and political reorganisation. The Greeks and the Romans have retaught us how to make war, and to organise and govern great States.

Hence comes the double current which since the sixteenth century has put modern civilisation in an attitude of contradiction with itself. The family, social life, literature, morals, and culture keep the stamp of the Christian tradition; politics and war are inspired by the classical and pagan tradition; and the law is swayed by both the two opposing influences. The Christian spirit of social life and morals comes into continual collision with the pagan spirit of war and politics, with resulting shocks and confusion, the true significance of which nearly always escapes us. The question upon which the two opposing principles appear irreconcilable is that of the relations of the individual to the State. Ought the individual to be subservient to the aims of the State, or is it the State which should serve the aims of the individual?

The ancient world had created a political and military civilisation by making the individual the instrument of the State. Christianity began the liberation of humanity by making the perfection and welfare of the individual the things of supreme importance, to which everything, even the State, must be subservient. For three centuries Western civilisation has mingled these two conceptions more and more, as if they could exist together in peace. It has let them struggle one against the other, for it could not prevent their contradiction from breaking out at every moment; but it does not allow of the struggle being

terminated by the definite and total crushing of the one or the other; it does not even wish that the necessity for the struggle should be officially recognised. The struggle continues fiercely and daily, but in a confused and clandestine manner.

The gravest perturbations of Western civilisation are born from this contradiction, which the nineteenth century had already aggravated, and the wars and revolutions of the last twenty years have aggravated still more. Western civilisation does not de-Christianise itself in order to return to paganism, but it wishes to become more Christian in proportion to its becoming paganised. The contradiction is seen in the ambiguous attitude of social classes, schools of philosophy, and the various political interests, in face of the question of the individual and the State, each time it presents itself. The social classes, schools of philosophy, and political interests try always to keep themselves in a condition of equivocal uncertainty which permits them to make use of both doctrines. In general the opposition is Christian, supporting the individual and his rights against the tyrannical all-powerfulness of the State. But when the opposition comes into power in its turn, it is immediately converted to paganism, and it then perceives that the State is everything and that everything must serve it. The only person who has spoken clearly on this subject in these latter days is the Pope. In several official documents he has repeated that the Church has a horror of the doctrine which makes of the individual a means of serving the power of the State. *Plane abhorret.* The question for Catholics, at least, ought to be decided. But I doubt if it is so for many of them, although the Pope has spoken.

An old Chinese philosopher who has just died, Ku Hung Ming, wrote one day: "Europe has a religion which satisfies her heart, but which does not satisfy her head; and she has a philosophy which satisfies her head, but which does not satisfy her heart." I know no writer who has reached in a more direct manner the bottom of the contradiction by which for the last three centuries we have been torn. Antichrist is far away; and, consequently, the end of the world, which, according to the old prophecy, must succeed his appearance, is far away also. Despite our faults, errors, and contradictions, despite the fury of the unlimited and the ambitions by which we are devoured, despite the wars and revolutions by which the world has been devastated, we are still a Christian civilisation. But head and heart are no longer in agreement.

How can we be surprised if conflicts and discords multiply in every country? One can play with the contradictions for a certain time, but in the end we must solve them. Modern civilisation is the richest, most learned, most powerful, and the most humane in all history; but it no longer knows whether the individual was destined to serve the State or the State to serve the individual. The question is too important to remain indefinitely in the subconscious confusion in which it is kept hidden at present. We, like the Pope, must decide for ourselves to give a clear and precise answer to this question of capital importance.

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THE CHRONICLE OF THE CAR.

THE EXCELLENCE OF LITTLE CARS.

OF all the various types of cars which have made the most rapid strides in all-round improvement during the past three years, I should be inclined, after the two-litre six-cylinder, to put the small car with an engine content of between three-quarters and one litre. For an uncomfortably long time the smallest kind of cars, useful as they may have been, were not vehicles of undiluted joy. They were not particularly efficient nor very well designed; their brakes were not above suspicion; their springing was usually amateurish to a degree; and they were noisy—above all they were generally terribly noisy, at all events after the first six months' use.

The newest small cars no more resemble them than a luxury car of to-day resembles a lorry. Everything, from one end to the other, in the better type at all events, has been quite amazingly improved. Their engines are now properly balanced, and it is the exception rather than the rule to find that they vibrate at all, except, perhaps, at the full limit of their revolutions. With this improvement there is also a considerable increase in flexibility and holding powers, allied, incidentally, to reasonably quiet operation. The new little engines are, generally speaking, remarkably good.

Those tiny gear-boxes, too, are very much better than they were, and as a rule I find that the intermediate gear, that second speed which generally has so much work to do, runs without a sign of that terrible scream which used to assault our ears and nerves in the old cars. Gear-changing is almost invariably very easy, owing to the excellent simple type of single-plate clutch which has become practically standardised to-day.

They are far more sturdily built, these baby cars of 1928, than their predecessors—a fact which may be realised any fine day on a main road, when you will see dozens of the smallest types of cars, scandalously overloaded, still carrying on and giving faithful service. Their predecessors of only a few years ago would probably not have stood up for a week under the treatment which is inflicted on the new ones day after day throughout the year. Springing, on the

wheel to the most august and expensive machines. Their field of utility is naturally limited; but, even so, although they are not everybody's cars in the accepted sense of the word, everybody might be glad to have them.

When I say their field of utility is limited I should perhaps have said that their size is the only thing which prevents them doing the work of their bigger sisters with twice their horse-power. Some of these

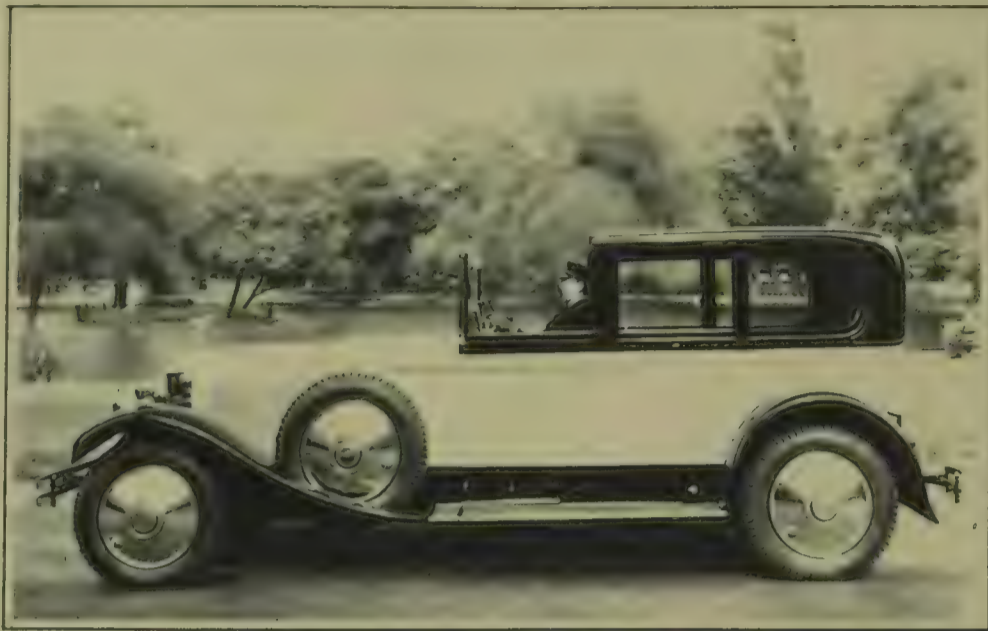
little baby cars can keep up a speed of over 40 miles an hour quite comfortably for long stretches, without damaging themselves or making their occupants uncomfortable. Their average speeds over hilly country have to be experienced to be believed. They cost comparatively little to run, and if they are properly treated they often turn out to be, taking their price into consideration, one of that indefinite class known as the best cars in the world.

One of the most interesting of this type is the Triumph "Super Seven." This little car differs from the majority of its competitors in costing rather more, although it must be admitted that the extra money is well accounted for. The fabric saloon, which was the particular model I tried, costs £187 10s., the coach-built edition £192 10s., and the two-seater and popular four-seater £167 10s. and £149 10s. respectively. The Triumph has several really excellent features, the chief of which are the efficiency of the engine and the brakes and the excellence of the

springing. The last-named, indeed, is as good as anything I have met, especially in the small-car class. The hydraulic brakes are really powerful.

The four-cylinder engine, which has a bore and stroke of 56.5 by 83, with a cubic capacity of 832 c.c., is one of the best-turned-out small units I have seen for a long time. It is accessibly arranged, with the

(Continued overleaf.)



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whole, is better, but there is yet room for improvement, and I notice that makers are taking more trouble than they used to over this vital point. Excellent as they are in their own sphere, it would be absurd to pretend that these little machines are everybody's cars, although certain makes of them are to be found in motor-houses all over the country, lending a helping

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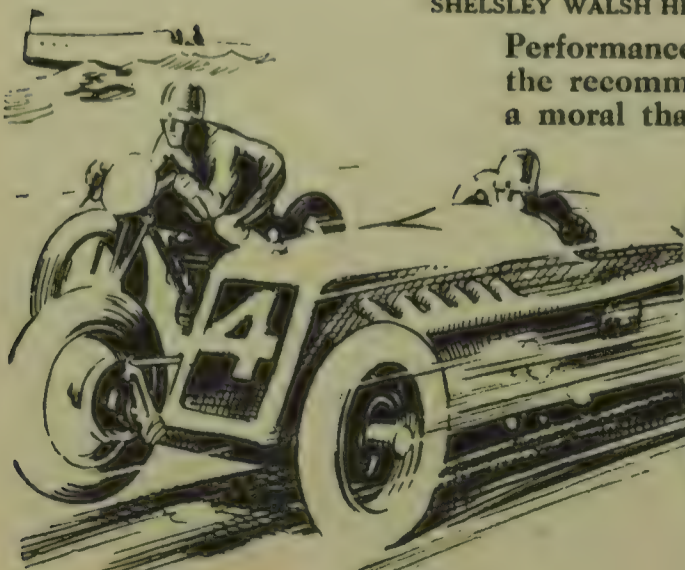
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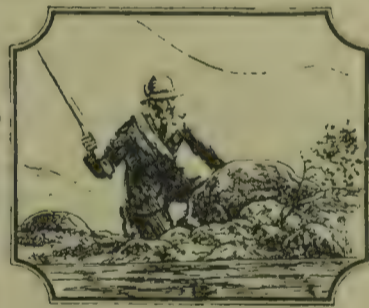


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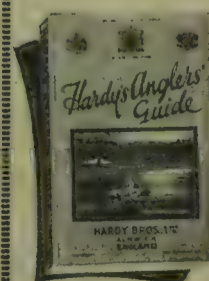
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(Continued.)

carburettor and magneto on opposite sides of the cylinder block, and the dynamo, which is driven off the half-time gearing, facing the self-starter below the carburettor. The usual three-speed gear-box has central control, and the power is carried to the back axle by a closed propeller-shaft. The springs are half-elliptics in front and quarter-elliptics behind, assisted by shock-absorbers.

The makers of the Triumph claim that the maximum speed of the car is in the neighbourhood of sixty miles an hour. I had no opportunity of checking this statement, but a speed of thirty-nine miles an hour was reached on second speed, a remarkable circumstance which inclines me to think that the company have not over-estimated the capabilities of this little car. When the engine was putting up this notable performance there was surprisingly little vibration or noise.

The Triumph engine is really well balanced (the crank-shaft is carried in three bearings), and the result is this pleasant smoothness of running. The saloon body is naturally not a very large one, but it was big enough to carry three full-grown adults without discomfort. The front seat afforded plenty of leg room. The two doors are nearly thirty inches across, and allow reasonably easy entrance and exit. The windows in the doors are of the sliding and not of the dropping type, and give excellent ventilation without noticeable draughts. The bodywork is very quiet, and at no time during my trial did I notice any rattles. The Triumph struck me as an unusually well-designed and well-built small car, and certainly worth the price asked.

JOHN PRIOLEAU.

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TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

SOLUTION OF GAME PROBLEM No. VII.

[2kbr2r; Rips1qr; 1p1psip; 1P5P; 2StPrBt; 2PrBtQr; 5PPt; R5Kt—White to mate in four.]

Very few solvers sent the actual continuation, as there is a mate in four by 1. Kt×Qpch, P×Kt; 2. Q×P, KtKt; 3. B×Ktch, and 4. Qb7 mate. If 2. — QK2; 3. Qb6ch, etc. This is quite sound, and of course earns full points. Winawer, playing White (against Riemann at Berlin in 1881), had always a keen eye for the dramatic, and started with 1. Q×P! Black could not reply P×Q, because of Kt×Qp; so played 1. — PKB4, to release the Kts from the half-pin. Then followed 2. RR8ch, KtKt; 3. Kt×Pch, with mate by a R at Kt8 or R7. Artistic, if a trifle sadistic!

GAME PROBLEM No. IX.

BLACK (15 pieces).



WHITE (14 pieces).

In Forsyth Notation: rsb1k2r; pp1p1ppp; 4p3; q1p5; 2PP1B2; 1Qs1P3; P4PPP; R3KBSR.

Taken from a game published in the *Evening Standard*, this position shows White, threatened with a deadly disclosed check, meditating on his ninth move. Comment on the eight he has already made would be in bad taste, and chess-players, refined and educated, having minds, would not wish to pelt a man in the tumbrel, so we will sympathise with him while he fingers his King's Bishop. He sees that 9. BK2 is followed by KtK5ch; 10. KB1, KtQ7ch; 11. KK1, KtB6ch; 12. KB1, QK8ch; and that the 13th is unlucky! So he plays—
9. BQ3,
hoping for the best. Black unmasks his battery with—
9. — KtK5dis ch,
and our stricken friend makes for the open with—
10. KK2.

Black now forces mate in eight moves, the final impalement at move 17 producing a most curious "block," with all the appearance of artificiality. Readers are asked to find moves 10 to 17, an amusing process, and not nearly as formidable as it sounds. 60% for the main line, and 20% each for the two short variations at White's 12th and 13th moves.

CORRECT SOLUTIONS OF GAME PROBLEM No. VI. from W A Chestnut (Moosomin), L Homer (Toulon), Chas. Willing (Philadelphia), and P Eaton (McAllen, Texas); of No. VII. from M E Jowett (Grange-over-Sands), Rev. W Scott (Elgin), J Stevenson Stewart (Dunannon), E G B Barlow (Bournemouth), L Homer (Toulon), M Heath (London), Bedford Pierce (Malton), Chas. Willing (Philadelphia), and R S (Melrose); and of No. VIII. from W H Winter (Alton), 100%, E G Churchill (Blockley), 80%, and F N Braund (Ware), 70%.

CORRECT SOLUTIONS OF PROBLEM No. 4028 from J S Almeida (Bombay); of No. 4029 from Geo. Parbury (Singapore), J S Almeida (Bombay), Cpl. Haughty (Dinapore), and A Edmeston (Llandudno); of No. 4030 from W A Chestnut (Moosomin), J M K Lupton (Richmond), and C K Thomas (Ithaca, N.Y.); of No. 4031 from J M K Lupton, John Hannan (Newburgh, N.Y.), Chas. Willing (Philadelphia), and R B Cooke (Portland, Me.); and of No. 4032 from P Cooper (Clapham), Fr. Fix (Wiesbaden), H Burgess (St. Leonards), Rev. W Scott (Elgin), E G B Barlow (Bournemouth), J T Bridge (Colchester), B H Young (Farnworth), M Heath, C Stainer, H Fenner (London), H Richards (Brighton), L W Cafferata (Newark), A Edmeston (Llandudno), and J M K Lupton (Richmond).

Kodacolor, the new process of amateur cinematography in natural colours, has been perfected in the Eastman Research Laboratories at Rochester, N.Y., under the direction of Dr. C. E. Kenneth Mees. The invention is considered to be as important as the introduction of the first Kodak by Mr. George Eastman in 1888. A transparent gelatine disc, divided into three sections representing the primary colours—red, green, and blue-violet—is placed on the lens of the cine-"Kodak." As the light passes through the disc it becomes separated into its appropriate colour group. The film itself introduces a revolutionary element in photographic manufacture. The side opposite the sensitive emulsion is embossed with thousands of tiny, cylindrical lenses, invisible to the naked eye. The light rays, before impinging upon the emulsion, pass through these myriad lenses, behind each of which three distinct microscopical black and white images are formed, one for each primary colour. A similar gelatine disc to that used on the cine-"Kodak" is placed on the lens of the projecting apparatus. The light of the projector passes through the film in such a way that it shines through the tiny, cylindrical lenses on the actual film, then through the coloured disc on the projector lens, each ray being distributed through its proper colour section. The result is a perfect picture in natural colours on the screen.



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ENGLAND'S CONTRIBUTION TO OPERA.

PROFESSOR DENT'S new book, "Foundations of English Opera," is not only a work of scholarship, but it deals fully with a subject which has been neglected. A great deal has been written about the development of English drama; but although our drama, especially in its early stages, owed a great deal to its collaboration with music, the musical side has been overlooked. There have been many reasons for this. Professor Dent himself says: "The history of English opera has been for the most part the record of three centuries of failure. From the first attempt to introduce opera to English audiences down to the present day there has never been any period at which serious musical drama in the language of the country has been as firmly established among ourselves as it has been in Italy and France since the middle of the seventeenth century, or in Germany during the last hundred years."

This is true, but, when one asks oneself for an explanation of this fact, it is necessary to remind oneself, before attempting to find an answer, that nevertheless, as Professor Dent points out, "England has not been without opera, quite apart from the imported Italian opera which dominated London musical life from the reign of Anne onwards, and which still continues its existence, though France, Germany, and Russia have latterly disputed its exclusive rights." Therefore we cannot say that we have no liking for the art of opera or for music in this country; so that, whatever the explanation may be of our lack of a national opera or musical drama, it is certainly not owing to an absence of musical sensibility. There have even been times when "English opera of a certain kind has been strong enough to make its influence felt on the Continent. At the beginning of the seventeenth century, when Germany was overrun with English actors, our musical comedies or 'drolls' were at once translated into Dutch, German, and Danish; 'The Beggar's Opera' started a similar wave of enthusiasm a hundred years later; and within recent years 'The Geisha' and its successors have been applauded all over Europe." Professor Dent, however, does not consider these popular musical plays of much importance.

"Such works, it might be thought, are England's most characteristic contribution to the musical drama. The musician prefers to turn to the less conspicuous pages of musical history on which are recorded the continual efforts of our more serious composers to realise a national opera. One after another they have failed: some could never find the right form in which to express themselves; some found the form, but not the audience to understand it; others have had the technique, even the audience as well, but not enough fundamental poetic power to make their work live. Yet, in spite of public apathy, in spite of inadequate means of presentation, in spite of uncertainty of method, the effort has been continuous, determined, and persistent." What adds to the strangeness of our failure to form a national school of opera as we did of drama is the fact that, just when the Italian composers and poets had brought opera to a successful birth in Italy, music in England was at a higher level of development than it has ever been since. Professor Dent might well ask: "How was it that we did not at that wonderful moment develop an English form of opera in which Jonson and Shakespeare might have collaborated with Dowland and Wilbye?"

And this is the reply Professor Dent gives: "The answer lies simply in our national attitude towards music. To the Italian, music is a means of self-expression, or rather, of self-intensification; to the Englishman music is a thing apart, a message from another world." Now, this is not an answer at all, because, if it were true that we as a nation had a wholly different attitude to music from that of the Italians, then it would only account for a difference in the kind of musical drama or opera we created; it would not account for the absence or poverty of our musical drama or opera. No doubt there is a certain truth in what Professor Dent says of the difference between our attitude to music and that of the Italians. However unsafe it may be to make this sort of generalisation, yet national differences do exist and are discernible. Professor Dent says: "English poets could never accept the idea of a normal man expressing himself in song"; but I doubt the truth of this statement, for, if English poets allowed a man to express himself in verse, why not in song? It is true that a formal lyric demands a special occasion in a play, and it matters not whether Shakespeare's songs in his plays are said or sung; their lyrical intention, their special character, is equally apparent in either case. Would it not be truer to say that the English attitude to music was in some respects a more subtle and sensitive one than the Italian, and that this derived not from a finer musical instinct, but from a finer dramatic instinct?

The extraordinary dramatic sense of Shakespeare and of his contemporaries and successors would not admit the use of music throughout a play, any more than it would admit of a play's being written in lyrics from beginning to end. This attitude persisted all through our history, in that we find Dryden and Purcell, when collaborating in "King Arthur," introducing "the supernatural element expressly in order to provide opportunities for music." Now this traditional English attitude is not necessarily to be considered as right or wrong, but merely as having certain consequences; and the chief and most obvious of these consequences is that an English opera or musical drama demands a collaboration between poet and composer or dramatist and musician.

In Germany and Italy the dramatic or poetic element has fallen into such a subordinate position that the drama has sunk to a mere libretto, with words devoid of all literary merit, and a mechanical plot. These deficiencies are made up for by the genius of the composer, who puts everything into the music. The whole content of the opera lies in the music, and one may listen to an Italian or a German opera without understanding a single word of it, and yet get the complete æsthetic content or value of the opera. The correct analogy to this in the English theatre is our Elizabethan drama, in which the whole expression lies in the poetry. The plots or the dramatic "fable" or "story" of such plays as "King Lear," or "The Tempest," or "Cymbeline," or "A Winter's Tale" are quite unimportant.

But now comes the curious fact that in England during the last hundred years or so the drama has lost its essential element of life, the poetry, without our having developed a new form. It is time to ask ourselves whether it is not possible to take up our musical drama where Purcell and Dryden left it, and infuse new life into the drama by means of music. Those who, from knowledge of the history of the human mind, are aware of the way in which it is constantly returning to the past for new inspiration will not be surprised if such a development occurs. But it will depend upon the simultaneous occurrence of two men of genius who can and will collaborate. Anybody who has heard a performance of, say, "King Arthur" as revived by Cambridge University will be ready to admit that there are great possibilities in this form of musical drama, and that perhaps England may still make her long-awaited contribution to the art of opera.

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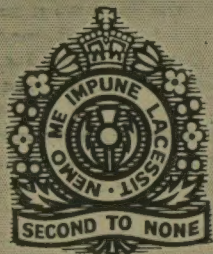
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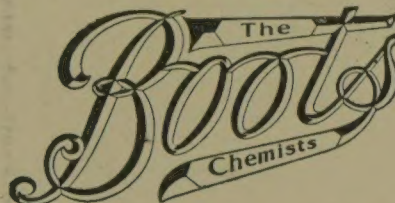
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